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1914
May 1
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CATALOGUE

OF MODERN

Etchings, Engravings, Drawings

AND LITHOGRAPHS,

COMPRISING

THE PROPERTY OF THE LATE ARTHUR BAKER, Esq.

(SOLD BY ORDER OF THE EXECUTORS);

THE PROPERTY OF A LADY;

LITHOGRAPHS, THE PROPERTY OF A WELL-KNOWN COLLECTOR;

AND

PROPERTIES FROM VARIOUS PRIVATE COLLECTIONS;

INCLUDING

ETCHINGS, BY SIR SEYMOUR HADEN, SIR FRANK SHORT, J. McN. WHISTLER, MUIRHEAD BONE, D. Y. CAMERON, AXEL HAIG, SIR ALFRED EAST, A. LEGROS, HEDLEY FITTON, C. MÉRYON, F. BRANGWYN, A. AFFLECK, R. SPENCE, ETC.

DRAWINGS AND SKETCHES IN WATER-COLOURS, BY MUIRHEAD BONE, G. BOUGHTON, R.A., SIR D. WILKIE, AND OTHERS.

MODERN ENGRAVINGS, *chiefly in Colour*, BY J. B. PRATT, H. SCOTT BRIDGWATER, SYDNEY E. WILSON, ETC.

LITHOGRAPHS, BY J. McN. WHISTLER, W. ROTHENSTEIN, C. H. SHANNON, T. R. WAY, J. PENNELL, FRANK BRANGWYN AND W. STRANG; AND

AN INTERESTING COLLECTION OF SKETCHES, *mainly in Pencil, Pen, and Chalk*, BY PHIL MAY, H. K. BROWNE, KATE GREENAWAY, CHARLES KEENE, JOHN LEECH AND G. DU MAURIER.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On FRIDAY, 1st of MAY, and MONDAY, 4th of MAY, 1914,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand, London.*

Telegraphic Address: "Abinitio, Rand, London." *Telephone:* 3852 *Gerrard.*

In sending Commissions please refer to this Catalogue as "OTHO."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

Modern Etchings, Engravings, Drawings & Lithographs.

FIRST DAY'S SALE.

The Property of the late Arthur Baker, Esq.

(Sold by Order of the Executors).

J. AUMONIER.

LOT			
1	The Way through the Stream, *mezzotint*; and A Dutch Cavalier, by R. J. Anendren, after Franz Hals, *both signed*	2	

H. SCOTT BRIDGWATER.

3	Lady Carmichael, after Raeburn, *signed*	1	
4	Lady Leitrim and Child, *signed*	1	
5	Lady Waldegrave, after Hoppner, *signed*	1	
6	The Daughter of Sir Thomas Frankland, after Hoppner, *signed*	1	

D. Y. CAMERON.

7	Murthly on the Tay (*Rinder* 376), *signed*	1	

M. CORMACK.

8	The Countess of Blessington, *signed*	1	
9	Jessamine, *signed*	1	

SAMUEL COUSINS.

10 | 10 | 10 | The Strawberry Girl, after Sir Joshua Reynolds, *proof before all letters, signed* | 1 | Vicars

M. CHAUVEL.

2 | 10 | 11 | Sabrina's Stream, after B. W. Leader, *artist's proof, on vellum* | 1 | do

4 | 5 | 12 | A Wet Roadside, after the same, *artist's proof, on vellum* | 1 | Grod

2 | 15 | 13 | An Old English Manor House, after the same, *artist's proof, on vellum* | 1 | Gord

2 | . | 14 | Worcester Cathedral, after the same, *artist's proof, on vellum* | 1 | vicar

3 | . | 15 | A Surrey Pine-wood, after the same, *artist's proof, on vellum* | 1 | D ight

1 | 15 | 16 | Lingering Autumn, after Sir J. E. Millais, *artist's proof, on vellum* | 1 | Gord

A. BRUNET-DEBAINES.

1 | 3 | 17 | Murthly Moss, after Sir J. E. Millais, *artist's proof, on Japanese vellum* | 1 | vica

1 | 13 | 18 | Amiens, *remarque proof, on vellum* | 1 | Sutcl

1 | 5 | 19 | Eel-butts at Goring, after W. Müller, *signed* | 1 | Gordo

HERBERT DICKSEE.

8 | 10 | 20 | In the Enemy's Country, *on vellum, signed* | 1 | Pr lack

9 | 10 | 21 | The Watcher on the Hill, *on vellum, signed* | 1 | do

6 | 6 | 22 | Nearing Home, *on vellum, signed* | 1 | Frost

6 | 5 | 23 | 'Gainst Wind and Open Sky, *on vellum, signed* | 1 | Agne

10 | 10 | 24 | The Last Furrow, *on vellum, signed* | 1 | Frost

2 | . | 25 | On the Threshold, *on vellum, signed* | 1 | do

1 | 10 | 26 | My Lady Sleeps, *on vellum, signed* | 1 | do

15 | . | 27 | The Raiders, *on vellum, signed* | 1 | do

12 | . | 28 | The Destroyers, *on vellum, signed* | 1 | agnew

14 | . | 29 | Silent Sympathy, *on vellum, signed* | 1 | Frost

CAMILLE FONCE.

30 Amiens Cathedral, Interior, *on vellum, signed* 1

E. GAUJEAN.

31 Master Lambton, *on vellum, signed*; and Love at First Sight, *photogravure after Marcus Stone, signed* 2

COLONEL R. GOFF.

32 Brighton Sands, *signed* 1

33 Newcastle-on-Tyne; and A Summer Storm, *both signed* 2

H. T. GREENHEAD.

34 Lady Castlereagh, *signed* 1

AXEL H. HAIG.

35 La Madeleine, Troyes, *signed* 1

36 In the Cloisters, St. Jerome, Lisbon, *signed* 1

37 The Portico de la Gloria, Santiago, *signed* 1

38 Cappella Palatina, Palermo, *signed* 1

39 Cefalu Cathedral (Interior), *on Japanese vellum, signed* 1

40 Tarragona Cathedral, The Chancel, *on Japanese vellum, signed* 1

41 St. Mark's, Venice (Interior), *signed* 1

42 St. Mark's, Venice (Exterior), *signed* 1

43 Barcelona, Cathedral Interior, *signed* 1

44 Church of St. Francesco, Assisi (Interior), *signed* 1

45 Valencia Cathedral, Altar of the Visitation, *on Japanese vellum, signed* 1

46 Nôtre Dame, *signed* 1

47 The Bridge at Pampeluna, *signed* 1

3 10 48 Amiens Cathedral (Exterior); and In the Aisles, *both signed* 2 Lumsden

2 5 49 Chapel of St. Clement, St. Mark's; and Chapel of the Sacrament, *both signed* 2 Pyke

2 6 50 The Madonna, with a Musket, St. Mark's; and the Baptistry, St. Mark's, *both signed* 2 Black

WILLIAM HOLE.

1 10 51 In a Dorsetshire Valley, after E. M. Wimperis, *artist's proof, on vellum* 1 Frost

6 10 52 To Winter Quarters, after Joseph Farquharson, *remarque artist's proof, on vellum* 1 Agnew

ROBERT W. MACBETH.

12 53 A Fen Farm, *on Japanese vellum, signed* 1 Tucker

J. MACWHIRTER.

6 15 54 Evening Mists, Isle of Skye; and the Peaks of Arran, *photogravures, signed* 2 Frost

C. O. MURRAY.

4 55 The Patriarch, after Frank Walton, *remarque artist's proof, on india paper* 1 Gordon

G. POYND.

10 56 Twilight, after Ridgway Knight, *remarque artist's proof, on vellum* 1 Black

JOSEPH B. PRATT.

2 15 57 The Misses Carteret-Hardy, after Sir T. Lawrence, *signed* 1 Agnew

14 58 Mrs. Cuthbert, after the same, *signed* 1 Frost

16 59 Mrs. Gregory, *signed* 1 do

Lot 68.

SIR FRANK SHORT.

60 Daventer (*Strange*, 171), *etching, signed* 1 3 5

61 Whitby Scaur (*S.* 220), *aquatint, on vellum, signed* 1 15 10

62 A Swiss Pass (*S.* 137), after J. M. W. Turner, *mezzotint, on vellum, signed* 1 3 10

63 Calm and Beautiful, after Sir Alfred East, *artist's proof, on Japanese vellum, mezzotint* 1 2 10

64 Day's Dying Glow, after J. Farquharson, *mezzotint, artist's proof, on vellum* 1 4 . .

65 Love and Death, after G. F. Watts, *mezzotint, artist's proof, on Japanese vellum* 1 6 12 6

66 Diana and Endymion, after G. F. Watts, *mezzotint, artist's proof, on Japanese vellum* 1 8 10

W. UNGER.

67 The Sons of Rubens, *signed*; and The Last Supper, by C. Waltner, after Dagnan Bouveret, *signed* 2 1 . .

MUIRHEAD BONE.

68 Somerset House (*C. D.* 185), *signed* 1 68 . .
[*See* Illustration.]

H. SCOTT BRIDGWATER.

69 Lady Carmichael, after Raeburn, *signed* 1 15 . .

FRANK DICKSEE.

70 La Belle Dame sans Merci, *photogravure in colours, signed*; and Clematis, by Norman Hirst 2 1 3

ARMAND MATHEY.

71 Squire and Mrs. Hallett, after Gainsborough, *on vellum, signed*; and Une Matinée, by A. Bertrand, after Corot, *in colours, signed* 2 1 10 .

The Property of a Gentleman.

J. AUMONIER.

72 In Fold; and The Cornfield, *both signed*; and two others, *proofs, all mezzotints* 4

WILFRID BALL.

73 A Church by a River, sunset, *signed*; and He is Coming, by W. Hole 2

WILFRID BALL.

74 A Village Scene; A River Scene; and A Harbour Scene, *all signed*; and another 4

EDGAR BARCLAY.

75 Hay Waggons; and another, *both signed*; and Ponte Vecchio, by Ernest George 3

R. CHATTOCK.

76 A Wintry Scene; and The Pale Purple Even, *both signed*; and two others, by A. Evershed, *unsigned* 4

T. G. DALGLEISH.

77 A Funeral Scene; A Dutch River Scene; A Street Scene; and The Mill Pond, *all signed*; and one other, *unsigned* 5

A. DELÂTTRE.

78 Two Views of Oxford; and A Mother and Child, by Elizabeth Armstrong 3

SIR ALFRED EAST.

79 A Lake Scene, *signed*; and five others 6

COL. R. GOFF.

80 Cannon Street Railway Bridge, *signed* 1

SIR F. SEYMOUR HADEN.

81 A River's Banks; and two others, by Percy Thomas 3

ALFRED HARTLEY.

82 A Hill Side, *signed*; and two others 3

W. LEE HANKEY.

83 The Downs; and two others, *all signed*; and The Kitten, by Jacomb Hood, *signed* 4

H. HENNER.

84 Female Figure kneeling in a landscape, *trial proof*; A Village Scene, by Buxton Knight, *proof*; and another, by A. J. Turrell, *signed* 3

C. E. HOLLOWAY.

85 A Seascape, *signed*; and four others, *two signed* 5

COLIN HUNTER.

86 Three large and three small Seascapes, *proofs, two signed* 6

DAVID LAW.

87 Water Meadows, after Sir Alfred East; and five others, *all signed proofs* 6

R. W. MACBETH.

88 Allegorical Subject, *on vellum, signed*; and nine others, *mostly signed* 10

89 The Surrender of Breda, *two copies, both signed*; The Spinster, *signed*; and The Garden of Love 4

C. O. MURRAY.

90 Etchings by C. O. Murray, *some signed*; and others by A. Brunet-Debaines, Charles Keene, and Sir J. C. Robinson 12

P. RAJON.

91 Dean Swift; and two others, *all signed*; and Alexandre Dumas, etc., by A. Mongin, *signed* 6

H. R. ROBERTSON.

92 "The Fighting Téméraire," after Turner, *remarque proof, signed*; and five others, *proofs* 6

93 Pastoral Subjects, etc., *mostly signed* 9

C. W. SHERBORN.

94 Portrait of Himself, *signed, framed*; and seven others, *some signed* 8

G. P. SLOCOMBE.

95 The First Winter of Cleopatra's Needle, *signed*; and five others, *all signed* 6

EDWARD SLOCOMBE.

96 Arethusa; and Scylla, a pair, *signed* 2

R. SPENCE.

97 Illustrations to George Fox's Journal, *mostly signed*; Robert Foster attending Brig Flatts Meeting; and another 9

W. STRANG.

98 A Series of Thirty Etchings illustrating subjects from the writings of Rudyard Kipling, *Macmillan & Co.*, 1901 30

J. J. TISSOT.

99 Ten small engraver's proofs,'*all initialled "Bon à tirer"* 10

100 Portraits, etc., *mostly signed* 7

101 A Family Group, *mezzotint, proof*; and 4 others, *some signed* 5

W. H. URWICK.

102 A Garden Walk; A Kentish Cottage, *aquatints*; A Terrace, *mezzotint, signed*; and others, *etchings* 6

W. L. WYLLIE.

103 Battle of Trafalgar, *signed* 1

LUCY KEMP WELCH.

104 Horses dragging tree, *proof*; and St. Paul's Cathedral, by Francis S. Walker, *signed* 2

J. McN. WHISTLER.

105 Fumette, *signed, framed*; and two others by Whistler; etc. 6

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106 Books. Catalogue of Rembrandt's Etchings, by Daulby; etc. 3

The Property of a Lady.

MODERN ETCHINGS.

SIR F. SEYMOUR HADEN.

6 . .	107	Battersea Reach (*Harrington* 52); and another, by Albany E. Howarth, *signed*	2	Colnag

A. LEGROS.

3 . .	108	Paysage, *signed, framed*	1	Lester
3 15 .	109	La Ferme de Brieux, *signed*	1	Gutekun
2 . .	110	La Ferme sur la Colline, *signed*	1	Colna
5 . .	111	Dans les Marais, *signed*	1	do
2 . .	112	Les Vieilles Carrières de Mont Rouge, *signed*	1	do
2 . .	113	L'Effet de Pluie, *signed*	1	do
2 10	114	Le Bûcheron, *signed*	1	Park
2 . .	115	Souvenir des Environs de Boulogne, *signed*	1	Dunt

J. McN. WHISTLER.

4 4 6	116	Reading by lamplight; and Vauxhall Bridge	2	Leeds

REMBRANDT.

1 . .	117	Uytenbogardus	1	do

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2 . .	118	Alfred Stevens et son Œuvre, a catalogue, *no.* 102; and Le Prince's Etchings, *a volume*		Rim

MODERN LITHOGRAPHS.

E. CARRIÈRE.

119 Portrait of Rochefort; and Kopf von Arberterin, by Kollwitz, *both framed* 2

FANTIN-LATOUR.

120 Visions, *signed* 1

121 Venus and Cupid; and Woman Sleeping, by Theodore Roussel 2

A. LEPÈRE.

122 Fisherman; and Grenette; and A. Pierrot, by L. Flameng, *engraving, all framed* 3

STEINLEN.

123 Misery and Splendour, *signed*; and Miners, *both framed* 2

T. R. WAY.

124 Portrait of Whistler, *the large print*; and Chelsea Power Station, *in colours, both signed* 2

Various Properties.

D. Y. CAMERON.

125 The Turkish Fort (*Rinder*, 409), *third state, signed* 1

OLIVER HALL.

126 Lower Duddon Moss; and A Peat Bog, *both signed* 2

A. LEGROS.

127 L'Orage, *signed* 1 Colnaghi

128 Le Pecheur à la ligne, *signed, framed* 1 Wedmore

SIR FRANK SHORT.

129 Shapfell, after P. de Wint (*Strange*, 232); and Ben Arthur, after Turner (*S.* 46), *mezzotints, signed* 2 Fine Art Society

MUIRHEAD BONE.

130 Fifty Drawings of Glasgow, with Notes by A. H. Charteris, *without the etching of The Old Court House, Glasgow*, 1911 Rimell

131 Fifty Drawings of Glasgow, with Notes by A. H. Charteris, *without the etching of The Old Court House, Glasgow*, 1911 Walker

WILLIAM STRANG.

132 A Catalogue of his Etched Work, 1882-1912, by Laurence Binyon, *No.* 100 *of* 130 *copies, Glasgow*, 1912 Grant

MODERN ETCHINGS.

UNFRAMED.

J. McN. WHISTLER.

133 The Dog on the Kennel (*Wedmore*, 8); and Study of a Child (*W.* 13) 2 Colnaghi

134 The Art of Botticelli, an Essay in Pictorial Criticism, by Laurence Binyon, with signed etching by MUIRHEAD BONE as frontispiece, *MacMillan & Co.*, 1913 Mead

D. Y. CAMERON.

135 Amboise (*R.* 352); Arran (*R.* 43); and A Norman Village (*R.* 359), *all unsigned* 3

136 Winchester Cathedral (*R.* 333); The Lea near Ware (*R.* 335); The Lea above Ware (*R.* 344); and On the Wye at Haddon (*R.* 350), *illustrations to Walton's Complete Angler, all unsigned* 4

137 Perth Bridge (*R.* 28); Arran; and On the Wye at Haddon, *all unsigned* 3

138 Perth Bridge; Arran; A Norman Village; and on the Wye at Haddon, *all unsigned* 4

139 D. Y. Cameron. An Illustrated Catalogue of his Etched Work, by F. Rinder, *one of* 200 *copies, Special Edition,* 1912

140 D. Y. Cameron. An Illustrated Catalogue of his Etched Work, by Frank Rinder, *no.* 187 *of Special Edition,* 1912

HEDLEY FITTON.

141 Roslin Chapel (No. 36), *signed* 1 6

A. E. HOWARTH.

142 La Grosse Horloge, *signed* 1 3

143 Chateau Cœur de Lion, *signed* 1 3

144 Abbeville; and Old Houses, Abbeville, *both signed* 2 3

E. LUMSDEN.

145 Paris in Construction, *No.* 1 (The Horses), *signed* 1 3

146 Paris in Construction, *No.* 4 (Tour de Sacré Cœur), *signed* 1 3

147 The Towers of Notre Dame, *signed* 1 6

148 The City Wall, Peking, *signed* 1 4

149 Menzies & Co., *signed* 1 7

DRAWINGS.

UNFRAMED.

E. M. SYNGE.

18 150 Forty-nine Original Drawings of Provence, *in pen-and-ink* 49 Walker

C. MÉRYON.

2 . . 151 Ministère de la Marine (*Dalteil*, 45), *fifth state, with the monogram, but before the lettering* 1 Colnaghi

J. McN. WHISTLER.

2 12 6 152 Millbank (*Wedmore*, 67), *trial proof before the word "London"* 1 Gulcke

5 . . 153 Cadogan Pier (*W.* 79); and The Little Pool (*W.* 72) 2 do

2 15 154 Chelsea Bridge and Church (*W.* 85); A Norman Village, by D. Y. Cameron, *unsigned*; and another 3 Lester

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The Property of a Collector.

FRANK BRANGWYN.

5 . . 155 Santa Maria from the street (*Fine Art Society Catalogue*, 110), *signed* 1 Fine Art Society

2 10 156 Apse of St. Walburgh (120), *signed* 1 do

2 10 157 Church of St. Walburgh (124), *signed* 1 do

3 . . 158 Windmill, Dixmuden (123), *signed* 1 do

2 . . 159 Café Furnes (125), *signed* 1 do

3 . 160 The Black Mill, Winchelsea (135), *signed* 1 do

3 . . 161 The Bridge at Alcantara (156), *signed* 1 do

10 10 162 Browning's House, Venice (197), *signed* 1 do

LAURENCE DAVIS.

163 Ponte Vecchio, Florence, *signed*; and The Elder Sister, by Tissot 2

HESTER FROOD.

164 Durham Cathedral; and Carcassone, *No.* 1, *both signed* 2 2 12 6

PERCIVAL GASKELL.

165 S. Maria del Sasso; and St. Albans, *mezzotints, both signed* 2 3 7 6

166 Mouth of the Wye; and On Hindhead, *both signed* 2 2 2

167 Richmond Castle, Yorks; and Ploughing, Purbeck, *both signed* 2 1 10

168 Near Lytchett Minster; and On the Frome, *both signed* 2 1 13

ALBANY E. HOWARTH.

169 Porte St. Pierre, Auxerre; Poole, Dorset; and Rue Damiette, Rouen, *all signed* 3 6 5

DAVID LUCAS (AFTER CONSTABLE).

170 Yarmouth; Summer Afternoon; and Noon, *open-letter proofs* 3 1 10

EUGENE TILY.

171 Lady Castlereagh, after Sir Thomas Lawrence, *stipple, in colours, signed, framed* 1 15

LEON SALLES.

172 The Gower Family, after Romney, *mezzotint, in colours, signed, framed* 2 10

FRAMED.

P. MARTINGDALE.

3 . . 173 Miss Bingham; and Lavinia Countess Spencer, after Sir Joshua Reynolds, *modern coloured mezzotints* 2 Jackso

SIR FRANK SHORT.

1 15 174 Hayle, Cornwall (*Strange*, 82), *etching, signed* 1 Wack

E. BÉJOT.

5 5 175 Le Pont Neuf, *signed*; and The Banks of the Somme, Amiens, by A. Lepère, *signed* 2 Taylor

SIR ALFRED EAST.

1 18 176 Longpré sur Somme, *signed presentation proof, unframed* 1 Eawa

C. J. WATSON.

1 13 177 Portrait de Notre Dame, Neufchatel; and another, by E. M. Synge, *both signed* 1 Gunn

MUIRHEAD BONE.

13 . . 178 A STREET SCENE AT NIGHT, with roadmakers at work by the light of flares, *drawing in pencil, signed, size* 12½ *in. by* 8¾ *in.* 1 Towns

9 5 179 Mrs. Cunliffe Offley, by L. Busière, after Sir T. Lawrence, *mezzotint, printed in colours, signed*; Lucius Rossi: Courtship, *photogravure in colours* 2 Grave

A. S. HANDFORD.

2 . . 180 The Bay of Baiae; and Childe Harold's Pilgrimage, *mezzotints, after J. M. W. Turner, printed in colours, signed* 2 Johnso

3 . . 181 Interior of a Stable; and The Reckoning, *mezzotints, after George Morland, printed in colours, signed* 2 do

MODERN ETCHINGS.

J. PAYRAN.

182 Portrait of a Lady, *stipple, in colours, signed*; Portrait of a Lady, by Helleu, *signed*; and a Proof Plate, after Fuseli, from Sir Brook Boothby's "Sorrows Sacred to the Memory of Penelope" 3

SIR FRANK SHORT.

183 Bonneville, Savoy; and Ben Arthur, Scotland, *mezzotints from the Liber Studiorum, signed* 2

184 Emma Hart, *signed* 1

UNFRAMED.

E. BÉJOT.

185 Les Peupliers au Bord de Manzanares; and Vue de St. Isidor, *both signed* 2

SIR FRANCIS SEYMOUR HADEN.

186 Harry Kelly's Putney (*Harrington*, 117), *signed* 12

187 A Likely Place for a Salmon (*H.* 141), *trial proof, signed* 1

188 Windmill Hill, *No.* 1 (*H.* 163), *signed* 18

189 Windmill Hill, *No.* 2 (*H.* 164), *printed on old paper, signed* 15

C. JACQUE.

190 La Fuite en Egypte; and Le Cavalier, *dry points, rare* 22

AUGUSTUS E. JOHN.

191 The Big Grotto; The Valley of Time; and The Fords o' Dee, by A. Fraser, *all signed* 3

E. LUMSDEN.

3	5	192	Udeyper, morning, *signed*	1	Dowdeswell
3	5	193	Jeypore, morning, *signed*	1	do
2	.	194	George Street, Edinburgh; and The Trocadero, Paris, by William Walker, *both signed*	2	do

J. McN. WHISTLER.

2	10	195	Soupe à trois sous (*Wedmore*, 27)	1	Guneo

RICHARD SMYTHE.

2	.	196	Lady Catharine Pelham Clinton, after Sir Joshua Reynolds, *mezzotint, printed in colours, signed*	1	Gordo

SECOND DAY'S SALE.

A COLLECTION OF SKETCHES IN PENCIL, PEN, CHALK, ETC., PRINCIPALLY BY MODERN ARTISTS.

LOT

197 A. Legros. Portrait of Alfred, Lord Tennyson, *signed artist's proof, lithograph* 1

198 George du Maurier. Studies for the Flexible Flageolet, in Trilby, three pencil drawings of figures, and the engraved book-illustration, *the four mounted together on one mount* 4

199 Snipe Shooting; Duck Shooting; Pheasant Shooting; Woodcock Shooting; Coursing, *two plates*; Pike Fishing; and Fly Fishing, by and after Howitt, *coloured*

200 Beaumanoir de Lavardin, by R. Nanteuil 1

201 Samuel Bernard, by P. Drevet, after H. Rigaud 1

202 Télémaque dans l'Ile de Calypso, by Beauvarlet, after J. Raoux 1

203 Drawing. Study of a Man, by Domenichino, *in black chalk* 1

204 The Young Widow, by G. H. Phillips, after Sir T. Lawrence, *duplicates* 6

205 The May Queen, by G. H. Phillips, after Sir T. Lawrence, *two impressions*; The Rustic Wreath, by the same, after W. F. Witherington; and Laetitia (Miss Barker), by E. Stodart, *signed proof* 5

206 Japanese Colour Prints. A Procession, in three parts 3

207 Japanese Colour Prints. River Scene, with servants wading across carrying their masters; and another 2

THE COLLECTION OF ORIGINAL DRAWINGS AND SKETCHES MOSTLY FOR BOOK ILLUSTRATIONS, BY CELEBRATED ARTISTS.

BARQUE.

208 Study of an Arab, *in water-colours* 1
209 Study of Turbans, *in water-colours* 1
210 Study of Eastern Swords, etc., *in black chalk* 1

REGINALD BIRCH.

211 "He danced the Hornpipe," *in pen-and-ink* 1

HENRY BROKMAN.

212 Solmona, *in sepia* 1

H. K. BROWNE ("PHIZ").

213 Gipsies, *in sepia, signed H. K. B.* 1
214 The Death of Marmion, *in water-colours* 1

CABAREL.

215 Studies of Arms and Hands, *in black chalk, both signed* 2
216 Study of a Child, *in black chalk, signed* 1

GEORGE DU MAURIER.

217 Portrait of Himself, *in pen-and-ink* 1
218 "Many happy returns of the day, Billy," *in pen-and-ink* 1
219 Miss Genevieve Ward, acting, *in pen-and-ink, signed D. M.* 1

A. B. FROST.

220 Melancholetta, *in pen-and-ink, signed A. B. F. '81* 1

W. S. GILBERT.

221 Sketches for "Songs of a Savoyard," *seven on one mount* 7

KATE GREENAWAY.

222 PORTRAIT OF A YOUTH, *sketch in water-colours* 1

223 PORTRAIT OF A GIRL, *sketch in water-colours* 1

224 Study of a Child, *in pencil* 1

225 Study of Pansies, *in water-colours* 1

226 Study of Freesias; and another of Iris, *both in water-colours* 2

227 Studies of Easter Lilies and Phlox, *both in pencil* 2

228 Study of Poppies; and another of Rose Branches, *both in pencil* 2

229 Study of Pinks; and another of Cosmos, *both in pencil* 2

C. RAVEN HILL.

230 Illustration to David Copperfield, *in black and white, signed* 1

CHARLES KEENE.

231 Our Reserves: The Battle of Amesbury, *in pen-and-ink* 1

232 Lingua East Anglica, a pair, *in pen-and-ink, on one mount* 2

233 The Charge for being an Esquire, *in pen-and-ink* 1

234 The Traveller, *in pen-and-ink* 1

235 The Duet, *in pen-and-ink* 1

236 A Wolf in Sheep's Clothing, *in pen-and-ink* 1

237 She was "Sorry she Spoke," *in pen-and-ink* 1

238 A Pony and Trap, *in pen-and-ink* 1

239 The Guitar Player, *in pen-and-ink* 1

240 Gossip, *in pen-and-ink* 1

241 A Reproof, *in pen-and-ink* 1

242 "What Next?" *in pen-and-ink* 1

243 Wet and Dry, *in pen-and-ink* 1

244 The Emperor Louis Napoleon and Mr. Punch, *in pen-and-ink* 1

		245	Taste in Scarf Pins, *in pencil*	1
	19	246	The Police and the Public, *in pen-and-ink*	1
	5	247	The Coster and his Pony, *in pencil*	1
1		248	The Sportsman in the Woods, *in pen-and-ink*	1
1		249	The Tract Distributor, *in pen-and-ink*	1
1	6	250	The Reflection in the Mirror, *in pen-and-ink*	1
	19	251	Happy Thought, "He's got 'em on," *in pen-and-ink*	1
	10	252	"What's Sauce for the Goose," etc., *in pen-and-ink*	1
2	5	253	Mr. Punch's Holiday, and other Sketches, *seven in one mount, in pen-and-ink*	7
	5	254	The Butler, *in pen-and-ink*	1
	5	255	Man with a Crutch, *in pen-and-ink*	1
	1	256	Man seated reading a letter, *in pen-and-ink*	1
		257	Sketch of a Dog, *in water-colours*	1
	10	258	Sketch of two Women, *in pen-and-ink*	1
	15	259	Interior of a Room with woman at needlework, *in pen-and-ink*	1
	1	260	Sketch of a Man asleep, *in water-colours*	1
1	10	261	Depreciative, *in pen-and-ink, framed*	1
1		262	Sketch of two Men, *in pen-and-ink, framed*	1
1	5	263	Culture, *in pen-and-ink, framed*	1
1	18	264	Vaccination (a Derby Week Reminiscence), *in pen-and-ink, framed*	1

JOHN LEECH.

1	10	265	Seven Letters, from Joseph Paxton, Daniel Maclise, Lord Breadalbane, J. Evelyn Denison, etc., to John Leech, *with photograph of the artist, on one mount*	8
	19	266	A Dust Storm, *in pencil*	1
1	10	267	Caricature Portrait of Lord Wellington, *in pencil*	1
1		268	Chunee the Second, or The Tame Elephant under a Heavy Discharge, *in pencil*	1

269 The Law of the Pistol, *in pencil* 1

270 The Nearest Way to the Cemetery, *in pencil, framed* 1

271 Mr. Dummy's unfeeling Assault, *in pencil, framed* 1

272 "I held my breath, etc." *in pencil, framed* 1

273 Pleasant! *in pencil, framed* 1

274 Lord John Russell addressing an Old Clothes Man, *in pencil, framed* 1

PHIL MAY.

275 The Father's Lecture to his Son, *in pen-and-ink, signed* 1

276 Portrait of Miss Alice Brookes, *in pen-and-ink, and blue chalk, signed* 1

277 Cairo Street, *in pen-and-ink, signed Phil May, Chicago, '93* 1

278 The Amateur Photographer, *in pen-and-ink, signed* 1

279 Herr Doctor, *in pen-and-ink, signed* 1

280 Sunday at the Zoo, *in pen-and-ink, signed* 1

281 Characters from Valentine and Orson, *in pen-and-ink, signed* 1

282 Sandow at the Tivoli, *in pen-and-ink* 1

283 The Gallant Repulsed, a pair, *in pen-and-ink, in one frame, both signed* 2

284 Salon of the Old Trocadero, *in pen-and-ink, signed, framed* 1

285 A COLLECTION OF SIXTY-ONE SKETCHES OF FIGURE SUBJECTS, LANDSCAPES, ETC., *mostly signed, with eleven reproductions, mounted in a whole-bound green morocco scrap-book, lettered "Sketches by Phil May"* 1 *vol.*

PETER NEWELL.

286 Illustration to "Baron Munchausen," *in water-colours, signed* 1

287 Illustration to "Mother Goose," *in water-colours, signed* 1

288 Illustration to "Mother Goose," *in water-colours, signed* 1

BYAM SHAW.

289 Illustration to "The Pot of Basil," *in pen-and-ink, signed* 1

W. T. SMEDLEY.

290 Portrait of a Lady, *in water-colours, signed* 1

C. J. TAYLOR.

291 Sally in our Alley (Broadway), *in pen-and-ink, signed* 1

SIR D. WILKIE.

292 A Group of Figures sketched in Constantinople, *in pen-and-ink, signed and dated* 1840 1

ORIGINAL PEN-AND-INK SKETCHES BY PHIL MAY.

293 Types of Scarboro' Beauties, *signed* 1

294 German Governess: "Ach chrildren id rains again, and I haf been vonce allready vett mittout mein ombrella, as you Englanders say, vonce I am bitten twice I look shy," *signed* 1

295 "He wont be happy till he gets it," *signed* 1

296 The Rival Agents and how they do Business in Malta, *signed* 1

297 Great Expectations, *signed* 1

298 The Circus Rider, *signed* 1

299 The Strong Lady, *signed* 1

300 The Hand Balancer, *signed* 1

301 At a Fancy Dress Ball, *signed* 1

302 The Ostler sees the joke, *signed* 1

303 A Wintry Scene with Father Christmas, *signed* 1

304 A Female Pose, *signed* 1

Lot 308.

Various Properties.

305 D. Y. Cameron. An Illustrated Catalogue of his Etched Work, by Frank Rinder, *no.* 150 *of* 200 *copies, Special Edition*, 1912

306 William Strang. A Catalogue of his Etched Work, 1882-1912, by Laurence Binyon, *no.* 98 *of* 130 *copies, Glasgow*, 1912

F. GOODALL, R.A.

307 A Village Fête, *in pencil, heightened with white,* 6¾ *in. by* 14½ *in., signed and dated* 1845, *drawing, framed* 1

MODERN ETCHINGS.

FRAMED.

D. Y. CAMERON.

308 WATERLOO PLACE (*Rinder*, 290), *signed* 1
[*See* ILLUSTRATION.]

SIR ALFRED EAST.

309 A Cottage by the Roadside: moonlight effect, *aquatint, signed* 1

C. WALTNER.

310 Sir J. Millais; and Fredk. Lord Leighton, by P. Rajon 2

J. McN. WHISTLER.

311 WESTMINSTER BRIDGE (*Wedmore*, 36) 1

MUIRHEAD BONE.

312 SOMERSET HOUSE (*Campbell Dodson*, 185), *signed* 1

G. BOUGHTON, R.A.

313 Landscape Sketches, *in water-colours, unframed* *a parcel*

The Property of a Well-known Collector.

MODERN LITHOGRAPHS.

314 Frank Brangwyn. Industrial Scenes; etc. 9

315 J. Pennell. A Dutch Canal; A Dutch Landscape; etc. 5

316 J. Pennell. From the Devon and Cornwall Set; etc. 42

W. ROTHENSTEIN.

317 Sir F. Pollock; The Bishop of London; Thos. Hardy; and Lady Granby 4

318 Prof. Daniels; Prof. Margoliouth; and W. Crane 3

319 Lord Morley, *two impressions*; J. W. Clark, *two impressions*; etc. 8

C. H. SHANNON.

320 The Bathers, *in green touched with white* 1

321 The Letter; The Dive; The Stone Bath; etc. 5

322 The Bath; The Promontory; At the Water's Edge; and Haymakers 4

W. STRANG.

323 W. Lewis S. Stucley; and Cecily Phillimore, *both in colours*; and Portrait of the Artist by himself 3

T. R. WAY.

324 Portrait of Whistler, *large print*; the same, *small print*; and The Little White Girl 3

325 The Little White Girl; and Whistler's Mother 2

326 The Little Nude; and Maud, *both in colours* 2

J. McN. WHISTLER.

327 Grand Rue, Dieppe (*Way* 146) 1

328 A Cancelled Study of a Man, *on india paper* 1

329 La Robe Rouge (*W.* 68) 1

330 The same 1

331 The Smith's Yard (*W.* 88) 1

332 The same 1

333 Dr. Whistler (*W.* 78) 1

334 The Long Gallery, Louvre (*W.* 52) 1

335 LADY HADEN (*W.* 143) 1

336 Nocturnes, Marines and Chevalet Pieces, *first edition* 1

337 Little Wapping; and Billingsgate, *etchings* 2

---

338 R. W. Macbeth. Moonlit Scene in an Orchard, *lithotint*, *signed* 1

339 Lithographs, etc. by different artists 8

340 John Leech. Water-colour Drawing: "Hunting in the Holidays" 1

J. McN. WHISTLER.

341 Chelsea Rags (*W.* 22); The Winged Hat (*W.* 25); The Tyresmith (*W.* 27); Maunder's Fish Shop (*W.* 28); and The Long Gallery, Louvre (*W.* 52), *unframed* 5

342 Chelsea Rags; Gants de Suède (*W.* 26); The Tyresmith; Nursemaids (*W.* 48); and The Long Gallery, Louvre, *unframed* 5

343 The Winged Hat; Gants de Suède; The Tyresmith; Nursemaids; and St. Anne's, Soho (*W.* 126), *unframed* 5

The Property of a Gentleman.

MODERN ETCHINGS.

FRAMED.

ANDREW AFFLECK.

10 10	344	Linlithgow Palace, *signed*	1	Fyfe
5 5	345	Beauvais, *signed*	1	do
2 15	346	Dordrecht, *signed*	1	Conne
2 10	347	Gateway of Burgos, *signed*	1	do
2 5	348	Chateau d'Ambrose, *signed*	1	do
2 5	349	Monastery of St. Jerome, *signed*	1	do
6 10	350	Edinburgh, *signed*	1	Pree
3 . .	351	Rose Window, Notre Dame, *signed*	1	Conr
2 . .	352	St. Mark's, Venice, *signed*	1	Jan
3 . .	353	Hotel de Ville, Bruges, *signed*	1	Conr
4 10	354	Toledo, *signed*	1	Fla
3 5	355	Poste d'Ostende, Bruges; and Amsterdam, *both signed*	2	Conr
2 5	356	Cloth Hall, Malines; and Campo St. Margherito, Venice, *both signed*	2	do
2 . .	357	St. Giorgio Maggiore, *signed*	1	Jay
1 5	358	Ça d'Oro, Venice, *signed*	1	Conr

HEDLEY FITTON.

5 10	359	Rue St. Romain, Rouen (No. 2), *signed*	1	Colnag
4 4	360	Pont St. Etienne, Limoges (No. 34), *signed*	1	Mend
4 15	361	Casino di Nobili, Sienna, *signed*	1	agn
1 10	362	Rue Barbette, Paris, *signed*	1	Gore
3 15	363	Advocates' Close, Edinburgh, *signed*	1	do
2 15	364	Dumfries Bridge, *signed*	1	do
2 2	365	St. Hilary, Poictiers (No. 33), *signed*	1	(Cast
3 10	366	Street at Saverne, by J. McN. Whistler; and Amboise, by D. Y. Cameron	2	Mac

MODERN MEZZOTINTS.

FRAMED.

NORMAN HIRST.

367	Lady Boughton, after Romney, *signed*	1	3	5	
368	Lady Skipworth, after Reynolds, *signed*	1	3	.	.
369	Lady Forbes, after Romney, *signed*	1	5	5	
370	Miss Coussmaker, after Hoppner, *signed*	1	5	10	
371	Miss Susanno Gyll; and Lady Louisa Manners, after Hoppner, *both signed*	2	2	17	6
372	Mrs. Irwin Boswell, after Raeburn, *signed*	1	3	5	
373	Miss West, after Lawrence; and Lady Hamilton as Joan of Arc, after Romney, *both signed*	2	2	10	
374	Mrs. Frognal Dibden, after Hoppner, *signed*	1	2	5	
375	Miss Constable, after Romney, *signed*	1	2	10	
376	Miss Linley and Brother, after Gainsborough, *signed*	1	16	.	.

H. T. GREENHEAD.

377	Mrs. Farthing, after Hoppner, *signed*	1	.	.	.

WILL HENDERSON.

378	Madame Recamier, after F. Gerard; and Mateing, after A. Thorburn, *both signed*	2	.	.	.

JOSEPH B. PRATT.

379	Mrs. Tickell, *signed*	1	2	.	.
380	Duchess of Gordon, *signed*	1	1	5	
381	Miss Glyn, *signed*	1	1	.	.
382	Lady Ligonier, *signed*	1	2	10	
383	Lady Raglan, *signed*	1	1	.	.

RICHARD SMYTHE.

10 10	384	Countess Dysart, *printed in colours, signed*	1	Conn

SIDNEY E. WILSON.

(*Printed in colour.*)

10 .	385	Lady Sheffield, *signed*	1	Perk
6 10	386	Mrs. Sheridan, *signed*	1	vie
4 .	387	Mrs. Hallett, *signed*	1	do
6 .	388	Hon. Mrs. Graham, *signed*	1	do
9 10	389	Mrs. Beresford, *signed*	1	Ja

JOSEPH B. PRATT.

15 .	390	Among the Hills; and Sun-down, after Peter Graham; Leaving the Hills, by H. Sedcole, after Farquharson; and Farewell, after Lord Leighton; *all signed artists' proofs*	4	vie

END OF SALE.

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1914
May 18
LOSON
c. 2

CATALOGUE

OF

CHOICE ENGRAVINGS

IN MEZZOTINT AND LINE,

CONSISTING OF THE

FIRST PORTION OF THE MAGNIFICENT COLLECTION

OF

ARCHIBALD CAMERON NORMAN, ESQ.

of Bromley Common.

COMPRISING

ENGRAVINGS IN FINE EARLY STATES

BY T. BECKETT, A. BLOOTELING, J. FABER SEN. AND JUN., W. FAITHORNE, J. SMITH, G. WHITE, AND OTHER WELL-KNOWN MEZZOTINT ENGRAVERS OF THE EARLIER ENGLISH SCHOOL.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

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AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 18th of MAY, 1914, and Four following Days,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W.

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PREFACE.

THIS superb collection was originally the property of James Norman, Esq., of Bromley, who was the ancestor of the present owner, and who died in 1787. The Collection was formed by Mr. James Norman between the years 1760 and 1780, and has remained practically in the same state since then. The portion now catalogued is specially rich in fine portraits by the early mezzotint engravers, and comprises splendid examples in fine early states by T. Beckett, A. Blooteling, J. Faber Sen. and Jun., W. Faithorne, J. Smith, G. White and others.

The collection has special interest from the fact, which is apparent by comparison of the prints with Chaloner Smith's great work on British mezzotint portraits, that the author probably had access to this collection, and made use of it when compiling his work; for instance, in the case of the print by Godfrey Boy he appears specifically to describe the Norman print (*see* No. 69). The numbers given in the Catalogue refer to Chaloner Smith's work. In addition, there are in the collection many prints in fine early states, unrecorded in Chaloner Smith; where this is the case, it is, so far as possible, noted in the Catalogue.

CATALOGUE

OF

CHOICE ENGRAVINGS

IN MEZZOTINT AND LINE,

CONSISTING OF THE

FIRST PORTION OF THE MAGNIFICENT COLLECTION OF

ARCHIBALD CAMERON NORMAN, ESQ.

of Bromley Common.

FIRST DAY'S SALE.

ANONYMOUS.

LOT

1 Lady Elizabeth Jones, after Lely, *published by C. Allardt*; and Princesses Amelia and Elizabeth, *published by Bowles* 2

2 James, Duke of Monmouth, after Netscher and Wyke, by W. Baillie, *fine*

3 The same, after Netscher and Wyke, by W. Baillie, *fine*

T. BEARD.

4 Hugh Boulter, after Ashton (*C. S.* 1), *only two impressions are mentioned in Chaloner Smith*; and Richard Helsham, after Jervas 2

5 JANE, COUNTESS OF CLARENDON, after Kneller (*C. S.* 2), *before the inscription, very fine*

6 John Hoadley (*C. S.* 4), *only one impression is mentioned in Chaloner Smith*; and John Sterne, after Carlton (*C. S.* 6) 2

J. BECKETT.

7 Christopher, Duke of Albemarle, after T. Murray (*C. S.* 1), *first state*; and Wriothesley Lord Russell, after Kneller (*C. S.* 90) 2

8 Princess Ann of Wissing (*C. S.* 2); Catherine, Queen of Charles II, after Lely (*C. S.* 12); and another 3

9 Madam Baker, after Kneller (*C. S.* 5), *first state. Only one impression, which appears to be this one, is mentioned in Chaloner Smith*

10 Adrian Beverland, after Du Bois (*C. S.* 6); Henry Compton (*C. S.* 26), *cut*; Count Ferdinand d'Ada (*C. S.* 29); and Robert Fielding (*C. S.* 36), *cut* 4

11 Lady Brownlow, after Zoust (*C. S.* 9); and Elizabeth, Countess of Chesterfield, after Lely (*C. S.* 21) 2

12 George Villiers, Duke of Buckingham, after Verelst (*C. S.* 10)

13 Catharine, Queen of Charles II (*C. S.* 14); and Charles II (*C. S.* 19), *first state* 2

14 Barbara, Duchess of Cleveland, after Lely (*C. S.* 23), *first state*; and another 2

15 Barbara, Duchess of Cleveland, after Lely (*C. S.* 25)

16 William, Earl of Devonshire, after Kneller (*C. S.* 30); and Lewis, Earl of Feversham, after Riley (*C. S.* 33) 2

17 Catharine, Countess of Dorchester, after Kneller (*C. S.* 32); Mary Fielding, after Lely (*C. S.* 34); and Mrs. Yarborough, after Kneller (*C. S.* 100) 3

18 Robert Fielding, after Wissing (*C. S.* 36); and the same, after Wissing (*C. S.* 37) 2

19 Henry, Duke of Grafton (*C. S.* 45), *before the inscription, very fine. Only two impressions, of which this appears to be one, are recorded in Chaloner Smith*

20 The same, after Hawker (*C. S.* 43), full-length, *fine*

21 Isabella, Duchess of Grafton, after Kneller (*C. S.* 46), *first state*; and the same, after Wissing (*C. S.* 47) 2

22 Mary Grimston, after Wissing (*C. S.* 48); and Mrs. Morgan (*C. S.* 101) 2

23 James II, after Kneller, full-length (*C. S.* 50)

24 The same, after Largilliere (*C. S.* 53), *first state*; and Mary, Queen of James II 2

25 Countess of Kildare, after Wissing (*C. S.* 55A); and Anne Killigrew, after herself (*C. S.* 56) 2

26 Anne Kirk, after Vandyck (*C. S.* 58)

27 Godfrey Kneller, after Kneller (*C. S.* 59); and Nicholas Largilliere and Family, after Largilliere (*C. S.* 60) 2

28 John, Duke of Lauderdale, after Riley (*C. S.* 61)

29 Charlotte, Countess of Lichfield, after Kneller (*C. S.* 65); and the same Plate altered to Jane Shore (*C. S.* 65); and another of the Countess of Lichfield, full-length (*C. S.* 66) 3

30 John, Earl of Melfort, after Kneller (*C. S.* 73), *first state*; and another of the same 2

31 Henry, Duke of Norfolk (*C. S.* 77), *second state, fine*

32 Elizabeth, Countess of Northumberland, after Lely (*C. S.* 78), *first state*; and Madam Soames (*C. S.* 91), *second state. Only two impressions, of which this appears to be one, were known to Chaloner Smith* 2

33 Mary II (*C. S.* 80); and William III (*C. S.* 82) when Prince and Princess of Orange 2

34 William III when Prince of Orange (*C. S.* 81); and the same, *smaller* 2

35 Amelia, Countess of Ossory, after Wissing (*C. S.* 83), *proof with title written in; this state is not mentioned by Chaloner Smith; very fine*

36 Louise, Duchess of Portsmouth, full-length, after Kneller (*C. S.* 85)

37 Charles, Duke of Richmond, full-length, after Wissing (*C. S.* 86), *first state, fine*

38 John, Earl of Rochester, after Voys, *altered plate from Adrian Beverland* (*C. S.* 7); and Lawrence, Earl of Rochester, after Kneller (*C. S.* 89)

39 Elizabeth, Countess of Stamford, after Wissing (*C. S.* 92), *second state. Only two impressions of this state were known to Chaloner Smith*

40 Mrs. Turner, after Kneller (*C. S.* 94), *second state. Only two impressions were known to Chaloner Smith;* and Dorothy, Countess of Westmoreland, after Riley (*C. S.* 96) 2

41 Sir Peter Lely, after Lely (*C. S.* 63), *first state*; and Peter Van der Meulen, after Largilliere (*C. S.* 95) 2

42 Lady Williams, after Wissing, *second state* (*C. S.* 97). *Only two impressions of this state were known to Chaloner Smith*

43 Ann Windham, after Wissing, *before inscription* (*C. S.* 98). *Only one impression of this state, which appears to be this print, was known to Chaloner Smith* 1

44 Thomas Worsley, after Kneller, *before inscription* (*C. S.* 99). *Only one impression of this state was known to Chaloner Smith*

A. BLOOTELING.

45 Queen Anne, after Lely; and Louise, Duchess of Portsmouth, after the same 2

46 Lord James and Lord Charles Beauclerc, sons of Nell Gwynne, a pair, *etchings* 2

47 Cecil, Lord Baltimore; Charles, Earl of Carlisle; Henry, Duke of Norfolk; and Thomas, Duke of Leeds, *line plates* 4

48 Catharine, Queen of Charles II, after Lely, *mezzotint*

49 Charles II, 8vo, *mezzotint*, in profile, *not mentioned by Chaloner Smith*; and another 2

50 Charles II; and Queen, after Lely, a pair, *very fine, mezzotints* 2

51 Charles, Earl of Derby, *mezzotint*

52 Thomas, Viscount Falconberg, after Beale, *line plate, fine*

53 Anne Killigrew, after A. Killigrew, *published by Blooteling*, *mezzotint*

54 Mary, Queen of James II, after Lely, *mezzotint*

55 Mary, Queen of William III, and William III, *mezzotint*

56 William III when Prince of Orange, *mezzotint*

57 Mary, Queen of William III; and William III, when Prince and Princess of Orange, *mezzotints* 2

58 James, Duke of Monmouth, after Lely, *line plate*

59 PRINCE RUPERT, AFTER LELY, *line plate, very fine and scarce*

60 The same; and Abraham Symonds 2

61 Edward, Earl of Sandwich, after Lely, *mezzotint*; and the same, *in line* 2

62 Edward, Earl of Sandwich, after Lely, *line plate*

63 Anthony, Earl of Shaftesbury, after Greenhill, *line plate*

64 CORNELIUS VAN TROMP, AFTER LELY, *in line, fine and rare*

65 Edward Stillingfleet; John Tillotson, *first state*, after Lely; and John Wilkins, *in line* 3

G. BOEKMAN.

66 Sir John Ligonier, after J. Worsdale (*C. S.* 11), *first state*

67 Richard Nash, after J. Worsdale, *before inscription* (*C. S.* 14). *Only one impression of this state was known to Chaloner Smith*

68 Mary, Duchess of Richmond, after Vandyck, full-length

G. BOY.

69 Godfrey Boy, *before inscription, with title written in. Only one impression of this plate was known to Chaloner Smith, and this appears to be the actual print recorded by him*

ALEXANDER BROWN (*excudit*).

70 Isabella, Lady Arlington, after Lely (*C. S.* 1); and Catharine, Queen of Charles II, *the same plate altered* 2

71 Charles I, full-length (*C. S.* 2); another, of Charles I (*C. S.* 3); and Children of Charles I (*C. S.* 4) 3

72 Charles II, after Lely, full-length, *very fine*; and another of the same plate reduced (*C. S.* 5) 2 — 3 | 15

73 Charles II, after Lely, *fine* (*C. S.* 6) — 3 | . .

74 Sir John Chicheley, after Lely (*C. S.* 8) — 2 | . .

75 BARBARA, DUCHESS OF CLEVELAND, full-length, after Lely (*C. S.* 9), *very fine* — 3 | 10

76 Lady Essex Finch, after Lely (*C. S.* 10); and Mary Kirk, after Lely (*C. S.* 17) — 2 | . .

77 Forde, Lord Grey, after Lely, *second state, fine and rare* (*C. S.* 11); and Samuel Butler, *the same plate altered* 2 — 2 | 12

78 Henrietta Maria, after Vandyck (*C. S.* 13) — 4 | 5

79 Sir Tretswell Hollis, after Lely (*C. S.* 14), *very fine*; and a reverse impression of the same 2 — 6 | 15

80 Lady Isabella, daughter of James II, after Lely (*C. S.* 15), *fine and rare* — | 10

81 Madame Jane Kelleway, after Lely (*C. S.* 16); and Madame Lucy Loftus (*C. S.* 19) 2 — 1 | 12

82 Elizabeth, Lady Lorne (*C. S.* 20); and Madame Jane Middleton (*C. S.* 22) 2 — 1 | 6

83 Sir John Lowther, after Lely (*C. S.* 21), *first state, before the name;* and a reverse impression of the same 2 — 5 | 5

84 Mrs. Anne Montague, after Lely (*C. S.* 23); and Madame Katharine Nevill (*C. S.* 24) 2 — | 15

85 Elizabeth, Countess of Northumberland (*C. S.* 25); and Jocelyn, Earl of Northumberland, after Lely (*C. S.* 27) 2 — 2 | 15

86 Frances Stuart, Countess of Portland, after Vandyck (*C. S.* 29) — 1 | 16

87 FRANCES, DUCHESS OF RICHMOND, full-length, after Lely, *first state* (*C. S.* 31)

88 Madam Jane Robarts, after Lely (*C. S.* 32), *second state. Only three impressions of this state were known to Chaloner Smith*

89 Madam Philadelphia Saunders, after Lely (*C. S.* 33); and a reverse impression of the same 2

90 Henry Sidney (*C. S.* 35); and Robert and Dorothy Sidney (*C. S.* 36) 2

91 Elizabeth, Duchess of Somerset (*C. S.* 37); Elizabeth, Countess of Chesterfield; and Lady Elizabeth Stanhope (*C. S.* 38) 3

92 Thomas Thynne, after Lely (*C. S.* 40); and a reverse impression of the same 2

93 James II, when Duke of York, after Lely (*C. S.* 42); and a reverse impression of the same 2

94 Mary, Queen of James II, when Duchess of York, after Lely (*C. S.* 43), *in second and third states* 2

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95 Batty Langley, by J. Carwitham; and Charles Moore, by P. Coombes 2

96 Elizabeth, Duchess of Somerset, by W. Clarke (*C. S.* 3), *second state only. Four impressions were known to Chaloner Smith*

SIR RALPH COLE.

97 CHARLES II, *very fine and rare. Only two impressions of this plate known to Chaloner Smith*

[*See* ILLUSTRATION.]

98 Sir Edward Coke; and Sir Francis Bacon, after Jansen, by J. Cooper 2

99 William III; and Mrs. Voss and Child, by J. De Later 2

100 Charles, and Ann Vanloo, after C. Vanloo, by C. Exshaw, *rare* 2

No. 97.

J. FABER, SEN.

101 Æsop of Eton; James Bick; Captain Hooke; and Blind Granny 4

102 John Caspar, Count Bothmar; and Ernest Augustus, Duke of Brunswick 2

103 Francis Atterbury (*C. S.* 3); White Kennett (*C. S.* 50); John Wallis (*C. S.* 76); and Charles Trimnell (*C. S.* 74) 4

104 Sir George Byng, after Kneller (*C. S.* 18), *first state, very fine. Only one impression of this state was known to Chaloner Smith*

105 John Duns. Scotus (*C. S.* 30); Thomas Bradbury (*C. S.* 11); Henry Sacheverell with Higgins and P. Stubbs (*C. S.* 63); John Shower (*C. S.* 68); and William Talbot (*C. S.* 72) 5

106 Founders of Oxford and Cambridge Colleges, 44 plates out of 45 (*Queen Elizabeth wanting*), *mostly in the early states* 44

107 Founders of Oxford Colleges: Duke of Ormond, Richard Sutton, Robert Egglesfield, Walter Stapleton, Wm. Smyth, and Nicholas Wadham, *the last in two states* 7

108 Edward VI (*C. S.* 31); James I, after Jansen (*C. S.* 47); Charles, Duke of Somerset; and Charles I, after Vandyck 4

109 Priscilla Marten (*C. S.* 53)

110 John Colet, *in two states*, Erasmus, John Hooper, and Nicholas Ridley, *from the set of Reformers* 5

111 John Richmond, alias Webb, after Dahl (*C. S.* 59)

112 Nicholas Rowe (*C. S.* 61); *only one impression in this state was known to Chaloner Smith*

113 Jane Shore (*C. S.* 67); *only two impressions in this state were known to Chaloner Smith*

114 Henry Evans (*C. S.* 33); and John Worley (*C. S.* 78)

115 Elizabeth of Bohemia, after Mierevelt (*C. S.* 6)

J. FABER, JUN.

116 Princess Amelia, after Hysing (*C. S.* 8); Anne, Princess of Orange, after Hysing (*C. S.* 263); Augusta, Princess of Wales, after Phillips (*C. S.* 19); and Princess Caroline, after Hysing (*C. S.* 65) 4

117 Anne, Princess of Orange, after P. Vandyck (*C. S.* 266); William, Prince of Orange, after P. Vandyck (*C. S.* 269); and Prince and Princess of Orange together (*C. S.* 267) 3

118 Anne, Princess of Orange, after Mercier (*C. S.* 264); William, Prince of Orange, after P. Vandyck (*C. S.* 271); Princess Caroline, after Hysing (*C. S.* 65); and Princess Louisa, after Pond (*C. S.* 226) 4

119 Augusta, Princess of Wales, after Hudson (*C. S.* 17); Frederick, Prince of Wales, after Davison (*C. S.* 144); Caroline, Queen of George II, after Kneller (*C. S.* 61); George I, after Kneller (*C. S.* 153); and George II (*C. S.* 56) 5

120 Princess Augusta, after Phillips (*C. S.* 20); Augusta, Princess of Wales, after Phillips (*C. S.* 19); Frederick, Prince of Wales, after Dandridge (*C. S.* 142); and William Augustus, Duke of Cumberland, after Highmore (*C. S.* 101) 4

121 Children of Frederick, Prince of Wales, after Du Pan (*C. S.* 147), *fine*

122 George II, full-length, after Hudson (*C. S.* 158); and Caroline, Queen of George II, after Vanderbank (*C. S.* 63), *first state, both fine* 2

123 WILLIAM ANNE, EARL OF ALBEMARLE, after Fournier (*C. S.* 3), *fine and very rare*

124 Sir John Fortescue Aland, after Kneller (*C. S.* 2); and Thomas Burnet, after Ramsay (*C. S.* 52), *first state* 2

125 Pat Alexander, after Mortimer (*C. S.* 4); and Bampfylde Moore Carew, after Phelps (*C. S.* 56) 2

126 Ralph Allen, after Hudson (*C. S.* 6), *fine*

127 Mary, Viscountess Andover, after Hudson (*C. S.* 9); and Louisa, Countess of Berkeley, after Kneller (*C. S.* 33) 2

128 Queen Anne, after Kneller (*C. S.* 11); and Henry VIII, after Holbein (*C. S.* 185), *first state* 2

129 Archibald, Duke of Argyll, after Ramsay (*C. S.* 14), *second state*; William, Lord Craven, after Dahl (*C. S.* 93); and John, Earl of Egmont, after Hysing (*C. S.* 122), *title cut off* 3

130 John, Duke of Argyll, after Ramsay (*C. S.* 15), *full-length*

131 John Barber, after Dandridge (*C. S.* 21), *second state*; Sir John Barnard, after Ramsay (*C. S.* 24); and Alderman Benn, after Hudson (*C. S.* 30) 3

132 John Barber, after Dandridge (*C. S.* 21), *first state, full-length. Only three impressions in this state were known to Chaloner Smith*

133 William Barker (*C. S.* 22), *first state, fine; only one impression in this state was known to Chaloner Smith*; and John Prideaux Basset, after Ramsay (*C. S.* 26) 2

134 William Barrell, after Hudson (*C. S.* 25); Wm. Blakeney, after Hudson (*C. S.* 35); and Major Foubert, after Hudson (*C. S.* 137) 3

135 William Barlow, after Tucker (*C. S.* 23); Thomas Birch, after Wills (*C. S.* 34); Thomas Bradbury, after Grace (*C. S.* 39); and James Bradley, after Hudson (*C. S.* 41) 4

136 BEAUTIES OF HAMPTON COURT (*C. S.* 28), *all fine impressions* 13

137 John Beard, after Williams (*C. S.* 27), *first state*; John Carestini, after Knapton (*C. S.* 55); and Mr. Cavaller, after Crank (*C. S.* 72), *first state* 3

138 Benn's Club, after Hudson (*C. S.* 32), *first state*

139 Edward Boscawen, after Ramsay (*C. S.* 36); Charles Brown (*C. S.* 47); and Nicholas Haddock (*C. S.* 172), *first state* 3

140 Lady Dorothy Boyle (*C. S.* 38)

141 Benjamin Bradley (*C. S.* 40); William Caslon, after Kyte (*C. S.* 70), *title cut off*; and Henry Clarke, after Hudson (*C. S.* 84) 3

142 Jack Bristowe, after Shackleton (*C. S.* 46), *state unrecorded by Chaloner Smith before the name of the subject*

143 Robert Bragge, after Bragge (*C. S.* 43); Henry Briggs, after Seeman (*C. S.* 44); Christopher Clarke, after Van Diest (*C. S.* 83); and Samuel Croxall, after Dandridge (*C. S.* 98) 4

144 Rachel, Lady Bradshaigh, after Kneller (*C. S.* 42); and Frances, Lady Byron, after Hogarth (*C. S.* 54) 2

145 William Briggs, after White (*C. S.* 45); and Robert Cony, after Vanderhagen (*C. S.* 89) 2

146 John, Earl of Buckinghamshire, after Hudson (*C. S.* 49), *first state*

147 Thomas Burnet, after Kneller (*C. S.* 51); Sir George Fleming, after Vanderbank (*C. S.* 131); and John Guyse, after Van Bleeck (*C. S.* 170) 3

148 Sir George Byng, after Kneller (*C. S.* 53); and Francis Columbine and Wife (*C. S.* 86), *very fine but stained* 2

149 FRANCES, LADY BYRON, after Hogarth (*C. S.* 54), *full-length, first state, fine* 3 10

150 Harry Carey, after Worsdale (*C. S.* 58); and Mrs. Clive, after Van Bleeck (*C. S.* 85), *second state* 2 13

151 Joseph Carreras, after Kneller (*C. S.* 68); Francis Couplet, after Kneller (*C. S.* 92), *first state*; Arutin George, after Kneller (*C. S.* 152); and Joseph Carreras, by V. Green 4 5

152 Charles I, after Lely (*C. S.* 75) 9

153 CHARLES II, after Lely (*C. S.* 77), *full-length, very fine* 5

154 William Cheselden, after Richardson (*C. S.* 79), *first state*; and George Cheyne, after Van Diest (*C. S.* 80) 2 1

155 Alexander Chocke, after Highmore (*C. S.* 81); Sir Samuel Cooke, after Latham (*C. S.* 90), *second state*; and Philip Frowde, after Murray (*C. S.* 149) 3 10

156 Jane Collier, after Highmore (*C. S.* 87), *full-length*; the same (*C. S.* 88), *three-quarter-length* 2 1 10

157 Mrs. Cibber, after Hudson (*C. S.* 82) 19

158 Nathaniel, Lord Crewe, after Kneller (*C. S.* 94); and Sir Francis Dashwood, after Carpentier (*C. S.* 108) 2 13

159 Isabel, Countess of Cromartie, after Pickering (*C. S.* 95), *first state, fine* 1 17

160 OLIVER CROMWELL, after Lely (*C. S.* 96), *first state, slightly cut at top and sides, very fine and rare* 5

161 William Augustus, Duke of Cumberland, after Wootton and Hudson (*C. S.* 102), *scarce* 1

162 John Dart (*C. S.* 107); and Abraham De Moivre, after Highmore (*C. S.* 113), *first state, fine* 2 5

163 John Devoto, after Damini (*C. S.* 115); Martin Folkes, after Vanderbanc (*C. S.* 133); and Henry Gale, after Whood (*C. S.* 151) 3

164 William, Lord Digby, after Taylor (*C. S.* 116); *only three impressions of this plate were known to Chaloner Smith*

165 William Draper, after Phillips (*C. S.* 118); and Charles Newby, after Phillips (*C. S.* 254) 2

166 Lisabetta Du Parc, after Knapton (*C. S.* 119); and John Hebden, after Mercier (*C. S.* 183) 2

167 Robert Eglesfield, after Murray (*C. S.* 121); and Queen Philippa, after Murray (*C. S.* 284), *full-length* 2

SECOND DAY'S SALE.

J. FABER, JUN.—*continued.*

LOT			
168	Queen Elizabeth, after Holbein (*C. S.* 123)	1	9
169	Kings and Queens of England (*C. S.* 124), *the set of ten* 10	3	. .
170	Philosophers of England (*C. S.* 125), *four of the set of five plates* 4		5 —
171	Mary Davis (*C. S.* 110); John Dean, after Verelst (*C. S.* 111); and John Philips, after Mercier (*C. S.* 288) 3		13
172	Mrs. Faber, after Hudson (*C. S.* 126); Lady Abbess of English Nuns (Howard), after Mathyas (*C. S.* 195); and Mrs. Paulett, after Vanderbanc (*C. S.* 277) 3	1	. .
173	Duncan Forbes, after Davison (*C. S.* 134); and Sir Jeffery Gilbert, after Dahl (*C. S.* 162) 2	2	5 —
174	William Fortescue, after Hudson (*C. S.* 135), *before inscription; this state is not mentioned by Chaloner Smith*; and Sir Michael Foster (*C. S.* 136) 2	1	12
175	Tregonwell Frampton, after Wootton (*C. S.* 138)	4	. .
176	Lavinia Fenton, after Ellys (*C. S.* 127), *first state*	1	. .
177	Baptist, Earl of Gainsborough, after Hysing (*C. S.* 150), *full-length, first state; only three impressions in this state were known to Chaloner Smith*; and the same, *second state* 2	1	10
178	John, Lord Gower, after Vanloo (*C. S.* 163); Charles, Duke of Grafton (*C. S.* 164), *second state*; and Thomas, Duke of Newcastle, after Kneller (*C. S.* 255) 3		12

179 William, Lord Harrington, after Fayram (*C. S.* 181), *only three impressions known to Chaloner Smith*; John, Lord Hervey, after Vanloo (*C. S.* 188), *first state* 2

180 Elizabeth, Duchess of Hamilton, after Hamilton (*C. S.* 174), *first state; only three impressions in this state were known to Chaloner Smith, very fine*

[*See* Illustration.]

181 George Graham, after Hudson (*C. S.* 166); Sir Richard Hoare, after Ramsay (*C. S.* 190); and William Hucks, after Vanderbanc (*C. S.* 196) 3

182 Mary Anne Granville, after Phillips (*C. S.* 167); and Sophia, Countess Granville, after Wentworth (*C. S.* 168) 2

183 Edmund Halley, after Murray (*C. S.* 173), *first state; only one impression in this state was known to Chaloner Smith*

184 George Frederick Handel, after Hudson (*C. S.* 175); John James Heidegger, after Vanloo (*C. S.* 184), *first state*; and Handel ticket 3

185 Philip, Earl of Hardwicke, after Hudson (*C. S.* 178), *first state, fine*

186 Margaret, Lady Hardwicke, after Kneller (*C. S.* 179), *first state, fine*; and another of the same, *slightly cut at bottom* 2

187 Sir Thomas Hardy, after Dahl (*C. S.* 180), *first state; only one impression in this state was known to Chaloner Smith*

188 John Hoadly, after Whood (*C. S.* 189); John Hough, after Dyer (*C. S.* 192), *first state, both fine* 2

189 Miss Hoare, after Hoare (*C. S.* 191), *fine*

190 Hugh Howard, after Dahl (*C. S.* 193); George Lambert, after Vanderbanc (*C. S.* 214); and Philip Mercier, after Mercier (*C. S.* 239) 3

191 Mrs. Howard, after Peters (*C. S.* 194); and Miss Hudson, after Hudson (*C. S.* 197) 2

Jas. Hamilton Pinx.
Elizabeth Dutchess of Hamilton & Brandon &c.
J. Faber Fecit.
Published according to Act of Parliament 1758.

No. 180.

192 Matthew Hutton, after Hudson (*C. S.* 199), *first state, fine*; and Zachary Pearce, after Hudson (*C. S.* 278) 2

193 James I, after Vandyck (*C. S.* 201), *fine*

194 Sir John Jennings, after Kneller (*C. S.* 203), *first state, fine; only one impression in this state was known to Chaloner Smith*

195 Anne, Countess of Jersey, after Kneller (*C. S.* 204), *first state*; and Mary, Duchess of Montagu, after Kneller (*C. S.* 246) 2

196 Peter, Lord King (*C. S.* 205); and Sir James Montagu (*C. S.* 249) 2

KITCAT CLUB SERIES.

197 Charles, Duke of Somerset; William, Duke of Devonshire; and Charles, Duke of Manchester 3

198 John, Duke of Marlborough, *fine*

199 Thomas, Duke of Newcastle; and Henry, Earl of Lincoln 2

200 Thomas, Marquis of Wharton; Algernon, Earl of Essex; and Charles, Earl of Halifax 3

201 James, Earl Stanhope; and John Dormer 2

202 Richard, Viscount Cobham; Charles, Lord Mohun; and John, Earl of Carbery 3

203 Sir John Vanbrugh; John Tidcomb; and George Stepney 3

204 Abraham Stanyan; Edmund Dunch; and Charles Dartiquenave 3

205 William Walsh; and William Congreve 2

206 Thomas Hopkins; Edward Hopkins; Jacob Tonson; and Arthur Maynwaring 4

207 William King, after Williams (*C. S.* 207); Gilbert Knowles, after Murray (*C. S.* 212), *first state*; Matthew Prior, after Kneller (*C. S.* 298); and two small portraits of Wm. King 5

208 John Knight and Family, after Vanderbanc (*C. S.* 209); and John Milner, after Hudson (*C. S.* 242) 2

209 Mrs. Knight, after Kneller (*C. S.* 210), *first state*; and Anastasia Robinson, after Vanderbanc (*C. S.* 307) 2

210 Charles Knowles, after Hudson (*C. S.* 211); and Sir John Leake, after Kneller (*C. S.* 216)

211 Sir Robert Ladbroke, after Hudson (*C. S.* 213), *first state*

212 Tobias Langdon, after Tucker (*C. S.* 215), *cut*; Robert Lumley Lloyd (*C. S.* 221); Conyers Middleton, after Eccard (*C. S.* 241); and Thomas Newcomb, after Hawkins (*C. S.* 256) 4

213 George Lee, after Wills (*C. S.* 217); Sir Thomas Pengelly, after Worsdale (*C. S.* 281); and Sir Edmund Probyn (*C. S.* 299) 3

214 Sir William Lee, after Vanderbanc (*C. S.* 218), *full-length, fine*

215 C. Lempriere, after Frye (*C. S.* 219); and Humphrey Parsons (*C. S.* 276) 2

216 Richard Lestock, after Woollaston (*C. S.* 220); Thomas Mathews, after Arnulphy (*C. S.* 237); and Henry Medley, after Ellys (*C. S.* 238) 3

217 Owen McSwiny, after Vanloo (*C. S.* 231); and Cave Underhill, after Bing (*C. S.* 357), *supposed to be Faber's first print* 2

218 Michael Maittaire, after Dandridge (*C. S.* 232), *first and second states*; and Sir John Philipps, after Hudson (*C. S.* 287) 3

219 Mary, Queen of Scots, after Janet (*C. S.* 235)

220 Maria Theresa, Empress of Germany, after Meydens (*C. S.* 233), *fine*

221 Gomes de Mesquita, after Da Silva (*C. S.* 240), *fine*

222 Peter Monamy, after Stubly (*C. S.* 244); Michael Rysbrack, after Vanderbanc (*C. S.* 314); and Samuel Scott, after Hudson (*C. S.* 319) 3

223 John, Duke of Montagu, after Dahl (*C. S.* 245); and Michael Richards, after Kneller (*C. S.* 303) 2

224 Angelo M. Monticelli, after Casali (*C. S.* 247), *first state*; and Lady Mary Lilas Scott, after Ramsay (*C. S.* 318), *first state, fine, creased at top* 2

225 Lady Christian Moray, after Davison (*C. S.* 248), *full-length; only four impressions of this plate were known to Chaloner Smith, very fine*

226 William, Viscount Mountjoy, after Curry (*C. S.* 250), *very fine and of great rarity*

227 Alexander Murray, after Ramsay (*C. S.* 251); and Arthur Onslow, after Hysing (*C. S.* 262) 2

228 Richard Nash, after Hudson (*C. S.* 253), *first state, and fine*

229 Sir Isaac Newton, after Vanderbanc (*C. S.* 257); and the same, after Vanderbanc (*C. S.* 258) 2

230 Nathaniel Oldham, after Highmore (*C S.* 261), *full-length, fine*

231 Jemima Palmer, after D'Agar (*C. S.* 273), *first state*; Teresia C. Phillips, after Highmore (*C. S.* 285), *cut*; and the same, after Highmore (*C. S.* 286), *small plate* 3

232 Thomas Pellet, after Dahl (*C. S.* 280), *fine*; Alexander Small, after Dandridge (*C. S.* 330); and Daniel Turner (*C. S.* 355) 3

233 Samuel Peploe, after Winstanley (*C. S.* 282); George Stanhope, after Ellys (*C. S.* 336); Joshua Richardson, after Tucker (*C. S.* 304); and Francis Peck, after Highmore (*C. S.* 279), *first state* 4

234 Christopher Pinchbeck, after Whood (*C. S.* 289); and Timothy Treadway, after Vanloo (*C. S.* 354), *both fine* 2

	19	235	John Pixley, after Morier (*C. S.* 290); James Poro (*C. S.* 295); Mary Tofts, after Laguerre (*C. S.* 348) 3
	12	236	Alexander Pope, after Kneller (*C. S.* 293), *fine, publication line cut off*
	18	237	Stephen Poyntz, after Fayram (*C. S.* 296); the same, after Vanloo (*C. S.* 297) 2
2	. .	238	Henry Prude, after Hudson (*C. S.* 300), *first state*
1	7	239	Charles, Duke of Richmond, after Vanderbanc (*C. S.* 305), *first state, fine*
1	14	240	The same, after Vanloo (*C. S.* 306), *very fine and rare*
	16	241	John Rudge, after Whood (*C. S.* 310); Christopher Wren (*C. S.* 395); and Sir William Wyndham (*C. S.* 398) 3
1	2	242	John, Duke of Rutland, after Jervas (*C. S.* 312), *the small plate*; and John, Lord Tyrconnell (*C. S.* 356) 2
5	15	243	Sir Dudley Ryder, after Crank (*C. S.* 313), *full-length, fine and very rare*
2	12	244	Joseph Sabine, after Kneller (*C. S.* 315); and Hannah Snell, after Phelps (*C. S.* 334), *fine impressions* 2
	12	245	Nicholas Sanderson, after Vanderbanc (*C. S.* 316); John Selden (*C. S.* 322); and William Woollaston (*C. S.* 394) 3
3	7 6	246	Anthony Sayer, after Highmore (*C. S.* 317), *very fine and rare*
	15	247	Enoch Seeman, after Seeman (*C. S.* 321), *second state*; Hamlet Winstanley, after Winstanley (*C. S.* 388); and John Wyck, after Kneller (*C. S.* 397) 3
	7	248	William Ansah Sessarakoo, after Matthias (*C. S.* 323); John Shaw, after Ellys (*C. S.* 324); and Layton Smith (*C. S.* 332) 3
3	15	249	Sir Hans Sloane, after Murray (*C. S.* 329), *fine*
3	. .	250	Thomas Smith, after Wilson (*C. S.* 333); and Charles Stewart, after Ramsay (*C. S.* 337), *second state, fine* 2

251 John, Earl of Stair, after Ramsay (*C. S.* 335) 1 13

252 Thomas Strickland, after Vanderbanc (*C. S.* 338); Philip Stubbs, after Murray (*C. S.* 340); and Daniel Waterland, after Phillips (*C. S.* 376) 3 6

253 Thomas Sutton (*C. S.* 341), *full-length, first state and very fine* 1 18

254 John Taylor, after Ryche (*C. S.* 342); and Joshua Ward, after Loring (*C. S.* 374); and Matthew Tindall, after Dandridge (*C. S.* 347) 3 12

255 Sir William Thomson, after Seeman (*C. S.* 344), *fine*; and Sir John Willes, after Hudson (*C. S.* 386) 2 1 2

256 Sir James Thornhill, after Highmore (*C. S.* 345) 18

257 George, Lord Torrington, after Davison (*C. S.* 350); and Edward Vernon, after Bardwell (*C. S.* 363), *first state, fine, stained on inscription* 2 4

258 Grace Tosier, after Dandridge (*C. S.* 351), *full-length, first state, fine* 1

259 Ethelreda, Lady Townshend, after Vanloo (*C. S.* 352), *first state; only two impressions in this state were known to Chaloner Smith* 3

260 Anne Vane, after Vanderbanc (*C. S.* 259); and Mrs. Wright, after Vanderbanc (*C. S.* 396) 2 1 2

261 Alexander Van Haecken, after Hudson (*C. S.* 360); and Joseph Van Haecken, after Hudson (*C. S.* 361) 2 5

262 Henry Voguell, after Pesne (*C. S.* 364); and the same, engraved by Schmidt, *cut close* 2 1 3

263 Edward Waddington, after Winstanley (*C. S.* 365); John Waugh, after Vanderbanc (*C. S.* 377), *only three known to Chaloner Smith;* and Edward Willes, after Hudson (*C. S.* 384) 3 3

264 George Wade, after Van Diest (*C. S.* 366), *fine and scarce* 1 17

265 Sir Charles Wager, after Gibson (*C. S.* 367); and the same, after Whood (*C. S.* 368) 2

266 Frederick, Prince of Wales, after Dandridge (*C. S.* 143)

267 Thomas Walker, after Ellys (*C. S.* 370), *first state; only four impressions in this state were known to Chaloner Smith*; and Robert Wilks, after Ellys (*C. S.* 383), *first state* 2

268 Sir Robert Walpole, after Vanloo (*C. S.* 372), *first state*

269 Sir Peter Warren, after Hudson (*C. S.* 375); and Sir James Wishart, after Dahl (*C. S.* 390), *first state, fine* 2

270 Rev. George Whitefield, after Woollaston (*C. S.* 382)

271 William III at the Battle of Namur, after Wyck (*C. S.* 387)

272 MARGARET WOFFINGTON, after Haytley (*C. S.* 392), *full-length, fine and rare, but slightly cut*

273 The same, after Eccard (*C. S.* 391); and Quin, after Hudson (*C. S.* 301) 2

274 House of Yvery (*C. S.* 400), the set of eighteen portraits of the Perceval Family; Lady Helena Rawdon; and two other Perceval portraits 21

275 Christian F. Zincke and his Wife, after Hysing (*C. S.* 402), *first state, fine*

W. FAITHORNE.

276 Queen Anne, after Dahl (*C. S.* 3); and Anna Sophia of Hanover (*C. S.* 38*a*), *first state; only one impression was known to Chaloner Smith* 2

277 Mary, Lady Rooke, after Dahl (*C. S.* 31); and third state of the same plate altered to Countess of Bridgewater 2

278 Charles I (*C. S.* 4)

279 Elizabeth Cooper, after Lely (*C. S.* 7); and John Cooper, after Kerseboom (*C. S.* 8), *fine* 2

280 Lady Grace Gethin, after Dickson (*C. S.* 15); Marianne Herbert, after Kerseboom (*C. S.* 18); and Sophia Dorothea of Zell (*C. S.* 39), *first state* 3

281 Richard Gomeldon, after Kerseboom (*C. S.* 16); James Thynne, after Kerseboom (*C. S.* 40); and John Moore, after Kneller (*C. S.* 25) 3

282 The Impeached Lords (*C. S.* 20), *cut to the ovals*; and Sir Richard Haddock, after Closterman (*C. S.* 17); and another 3

283 Lady Catherine Hyde, after Dahl (*C. S.* 19), *first state*; and Margaret Nicholls, after Dahl (*C. S.* 26) 2

284 Thomas Flatman (*C. S.* 11); and Sir William Read 2

285 Mary II, after Vander Vaart (*C. S.* 23); and Madam Plowden, after Closterman (*C. S.* 29) 2

286 Mary, Princess of Orange, after Vandyck (*C. S.* 27), *fine*

287 Frederick, Duke of Schomberg, after Dahl (*C. S.* 33), *fine*

288 The same, after Mignard (*C. S.* 34), *only two impressions of this plate known to Chaloner Smith*

289 Thomas Shadwell, after Kerseboom (*C. S.* 36), *first state, very fine*

290 William Faithorne, engraved by J. Fillian, *fine*

291 Henry VIII and Queen Elizabeth, *frontispiece to the "Compleat Ambassador"*

292 Charles I, *first state, fine*

293 The same, *corners cut off*; the same, a different print; and another, by W. Marshall 3

294 Henrietta Maria when Queen; the same, in mourning dress; and two others 4

1	14		295	Charles II, after Dobson, *first state, very fine but cut*; and another 2
10	.	.	296	THE SAME, WITH THE ROYAL ARMS at the four corners, *fine and rare*
12	10		297	CATHARINE OF BRAGANZA, *very fine impression in the second state, very rare*
2	12	6	298	Mary, Princess of Orange, after Vandyck, *first state and fine*
1	7		299	The same, *first state, fine*; and another 2
1	.	.	300	Sir Edmund Anderson; Elias Ashmole; Sir Thomas Stanley; and Thomas Bates 4
	13		301	Robert Bayfield, *two different plates*; Francis Glisson; and another, by Dolle and Richard Lower 5
	16		302	Edward Boys; Edmund Elys; and Sir Orlando Bridgeman 3
2	15		303	Noah Bridges, *first state*; and Sir James Calthorpe, *fine* 2
1	2		304	John Bulwer, *before inscription, state unrecorded by Fagan, very fine*
	7		305	Charles, Earl of Carlisle; and Edmund Castell, *first state* 2
1	.	.	306	Roger, Earl of Castlemaine; Henry, Earl of Coleraine, as a Pilgrim; the same in robes; Samuel Collins; and another 5
1	5		307	Sir William Davenant; and Sir Richard Fanshaw 2
1	15		308	Thomas, Earl of Elgin, *fine impression of the second state*
3	7	6	309	Frances Bridges, Countess of Exeter, *very fine and rare*
1	4		310	Sir Thomas Fairfax, *second state, fine*; and another 2
1	3		311	Sir John Fortescue; and Valentine Greatrake 2
	12		312	John Hacket; and Sir James and Lady Katherine Harrington 3
1	6		313	James, Duke of Hamilton, *first state, fine*

314	William Harvey; Thomas Hobbes; John La Motte; Samuel Leigh; and three others	7	/	5
315	Henry Rich, Earl of Holland, *first state, fine*		/	12
316	Thomas Killigrew, *fine*		3	3
317	Henry Lawes; and Christopher Simpson, *two impressions, small plates*	3	/	2
318	Montague Bertie, Earl of Lindsey, *fine*			16
319	Edward, Lord Littleton, *fine, cut at bottom*; and another	2		10
320	Thomas Mace, *first state*; and Christoper Simpson, *large plate, fine impressions*	2	3	
321	John Milton; Henry, Earl of Monmouth; Sir Francis Moore; and another	4	/	2
322	John Viscount Mordaunt; and Henry Moore	2	/	10
323	John Murcot; and John Pordage, *first state, fine*	2	/	2

THIRD DAY'S SALE.

W. FAITHORNE—*continued.*

LOT		
329	John Ogilvy ; Sir John Ogle ; and Sir Henry Vane 3	
330	Sir William Paston, *very fine and rare, slightly damaged on left side*	
331	Lady Paston, *very fine indeed, damaged across the shoulder*	
332	Endymion Porter, *first state, very fine and rare*	
333	Carew Reynell, *fine, slightly cut* ; Francis Rous ; and Sir William Sanderson 3	
334	James, Duke of Richmond, *very fine* ; and two other Portraits of him 3	
335	Christopher Simpson playing violoncello, *first state, fine* ; and William Webb 2	
336	Margaret Smith, *brilliant impression*	
337	Sir Henry Spelman, *two impressions* ; Tobias Venner ; G. R. Weckerlin ; John Wallis ; and Sir G. Wharton 6	
338	Sir Henry Terne, *fine impression of the third state*	
339	Sir Bulstrode Whitelocke, *fine and rare*	
340	Henry Somerset, Duke of Beaufort, *very fine impression of this rare plate*	
341	Frontispiece to "The Academy of Eloquence," *first state, top left corner missing* ; Frontispiece to "The History of King Charles," by H. L. ; and another Print of Charles I 3	

HENRI GASCAR.

342 Francis Corbetta (*C. S.* 5), *very fine impression* 2 5

343 Charles, Duke of Richmond (*C. S.* 10), *very rare* 4 . .

344 FRANCES, DUCHESS OF RICHMOND, full-length (*C. S.* 11); *only five impressions of this plate were known to Chaloner Smith* 12 . .

JAMES GOLE.

345 Gilbert Burnet; Edward Russell, Earl of Orford; and George I, after Hirseman 3 10

346 Frederick I of Prussia; James Gole; and P. Quesnel 3 17

347 Mary, Queen of James II, *fine and rare* 1 12

348 Mary II, "La Reine d'Angleterre," small full-length; the same, *in oval*; William III, full-length, *proof*; and another 4 18

349 William III in armour, after H. R[usca], *fine* 6 . .

350 The same, full-length seated, in coronation robes; and the same, three-quarter-length standing, *fine* . 2 4 10

JOHNSON.

351 George, Lord Anson; Nicholas Haddock; and Edward Vernon 3 3 10

352 Jenny Cameron, after Le Clare 1 6

353 Sir John Willes; and the same, *with account of Court Martial printed on the margins* 2 15

354 Philip Lockhart, by A. Johnston (*C. S.* 2), *rare*; and Henry Sacheverell, after Gibson (*C. S.* 4) 2 15

355 Admiral Thomas Mathews, by G. Johnson, after Borrotto, *very fine and rare* 4 . .

356 Thomas Britton, by T. Johnson, *before inscription, title written in; Chaloner Smith does not record this state*

357 Edward, Earl of Clarendon, by T. Johnson, after Zoust

358 Thomas Sherlock, by Lelius, after Jones

B. LENS.

359 John, Lord Cutts, after Wall (*C. S.* 2), *very fine; only two impressions of this plate were known to Chaloner Smith*

360 Hon. Charles Cecil, after Vander Vaart (*C. S.* 1); Mother George, after Powell (*C. S.* 3); and Prince Frederick (*C. S.* 8) 3

361 Lady Mary Radcliffe, after Wissing (*C. S.* 15), *fine*

362 Sir Cloudesley Shovel, after Dahl (*C. S.* 18), *very fine impression*

363 William III, full-length (*C. S.* 22); the same on horseback, after Wyck (*C. S.* 24); and another 3

D. LOGGAN.

364 Allestry, Dolben and Fell, after Lely (*C. S.* 1), *very fine impression of this extremely rare plate*

365 Sir Thomas Isham, after Lely (*C. S.* 3); *only three impressions of this plate were known to Chaloner Smith*

366 William Laud, after Vandyck (*C. S.* 5), *fine*

367 George Monk, Duke of Albemarle, *very fine*

368 Richard Allestry; R. Bathurst; Thomas Fuller; and three others 6

369 Archibald, Duke of Argyll; Sir Henry Blount; James, Earl of Derby; Earl of Clarendon; and four others 8

370 Michael Boyle; and Nathaniel Crewe, *fine* 2

371 Catharine, Queen of Charles II, *fine and rare* 6

372 Charles II ; and the same, another plate, *cut* 2 15

373 Charles II ; the same ; and companion print of Catharine of Braganza 3 12

374 John Cockshutt ; Edward Waterhouse, *fine* ; and two others 4 6

375 Henry Compton ; Archbishop Laud ; and another 3 8

376 Francis, Earl of Guilford ; and John Holt, *fine and rare* 2 14

377 Peter Gunning ; John Lake ; and William Sancroft 3 10

378 Sir Thomas Isham, *fine and rare* 4 . .

379 James II, full-length 1 1

380 Richard Meggott ; Thomas Sprat ; and Seth Ward 3 3

381 William Lloyd ; James Sharp ; William Holder ; and eight others 11 1 1

382 James, Duke of Ormond, *fine* 1 6

383 Earl of Perth, *before the title, fine and very rare* 4 4

384 Sir Grevil Verney, *fine and rare* 1 6

385 Sir Thomas Sanders ; Robert Stafford ; and Giles Strangeways 3 1 1

386 Revd. George Walker 1 2

GEORGE LUMLEY.

387 Lady Mary Fenwick, after Dahl (*C. S.* 2), *second state, rare* 10

388 Sir Walter Hawkesworth (*C. S.* 3) ; Mrs. Morris, after Murray (*C. S.* 5) ; and Thomas Comber (*C. S.* 1) 3 12

E. LUTTRELL.

389 Charles II (*C. S.* 4) 15

390 Robert Cony (*C. S.* 6), *very fine impression* 4 4

391 James II, by J. Munnikhuysen, *fine* 1 12

392 Sir William Parsons, by J. S. Paul (*C. S.* 4) 18

P. PELHAM.

393 Mrs. Centlivre, after Fermin (*C. S.* 6); and Priscilla Cooper, after Dahl (*C. S.* 10) 2

394 Spencer Compton, Earl of Wilmington, after Kneller (*C. S.* 8), *first state, fine*

395 Edward Cooper, after Vander Vaart (*C. S.* 9); William Crouch, after Tucker (*C. S.* 14); and James Gibbs, after Hysing (*C. S.* 21), *fine* 3

396 John T. Desaguliers, after Hysing (*C. S.* 16); and Edmund Gibson, after Murray (*C. S.* 22), *both fine impressions* 2

397 Jean A. Dubourdieu, after Fermin (*C. S.* 17), *fine*; and James Daillon, Count du Lude, after Frye (*C. S.* 25) 2

398 Robert, Lord Molesworth, after Gibson (*C. S.* 27); and James, Duke of Ormond, after Kneller 2

399 Thomas, Duke of Newcastle, after Kneller (*C. S.* 29), *first state; only two impressions in this state were known to Chaloner Smith*

F. PLACE.

400 Sir Ralph Cole, after Lely (*C. S.* 2), *fine, but cut close*; and Countess of Middleton, after Lely (*C. S.* 8) 2

401 John Moyser (*C. S.* 9), *fine, but cut to oval*; another of the same; and Pearce Tempest (*C. S.* 12) 3

402 Philip Woolrych, after Greenhill (*C. S.* 14), *very fine impression of this rare plate*

403 Admiral Robert Blake, by T. Preston (*C. S.* 1)

404 William III when Prince of Orange, by E. Rixon (*C. S.* 5)

PRINCE RUPERT.

405 Head of a Young Man, said to be a portrait of himself (*C. S.* p. 1773)

P. SCHENCK.

406 Arnold, Earl of Albemarle; James, Duke of Ormond; and Ernest Augustus, Duke of Brunswick 3

407 Adrian Beverland; and Eugène, Prince of Savoy, *after Hoyer* 2

408 Barbara, Duchess of Cleveland, *fine*

409 John Churchill, Duke of Marlborough, *fine*

410 Erasmus; P. Schalcken; and three others 5

411 Mary, Queen of James II, *fine, but cut*; Mary II when Princess of Orange; and two others 4

412 Mary II, and William III, a pair, *very fine* 2

413 Mary II, and William III, a pair; and Mary II, full length 3

414 Mary II, two different plates after Kneller 2

415 Mary II; and William III 2

416 Anne, Duchess of Monmouth, *splendid impression of this rare plate*

417 John, Lord Cutts, *very fine*; Henry, Earl of Romney; and George Walker 3

W. SHERWIN.

418 Anne, Queen of James I (*C. S.* 3), *very fine*; and William Beveridge (*C. S.* 5) 2

419 Charles II, full length; and John, Duke of Marlborough 2

420 Sir John Petty; William Sermon; and four others 6

421 Sir John Powell; and Sir John Turton, *fine* 2

JOHN SIMON.

422 Princess Amelia, after Maingo (*C. S.* 5); Princess Ann, after Kneller (*C. S.* 12); Princess Louisa (*C. S.* 90); and Princess Mary (*C. S.* 99) 4

423 Princess Amelia, after Mercier (*C. S.* 6); Princess Ann, after Mercier (*C. S.* 13); and Princess Caroline, after Mercier (*C. S.* 23), all full-lengths 3

424 Princess Ann, after Mercier; Augusta, Princess of Wales (*C. S.* 20); and William, Duke of Cumberland (*C. S.* 48) 3

425 Augusta, Princess of Wales (*C. S.* 20), *first state*; Frederick, Prince of Wales, after Mercier (*C. S.* 64); and the same, after Mercier, half-length 3

426 Frederick, Prince of Wales, after Fountain (*C. S.* 63), *only one impression was known to Chaloner Smith;* and the same, after Fountain, *small plate* 2

427 Frederick, Prince of Wales, when Duke of Gloucester (*C. S.* 62); William, Duke of Cumberland, after Rusca (*C. S.* 50), *first state*; and the same (*C. S.* 49) 3

428 George I (*C. S.* 70); George II, when Prince of Wales, after Fountain (*C. S.* 72); and George I, with George II and Queen Caroline (*C. S.* 75) 3

429 The Eight Aldermen (*C. S.* 4), the two plates; and one plate of the Philosophers (*C. S.* 25) 3

430 Queen Anne (*C. S.* 9); and the same, after Kneller (*C. S.* 10)

431 John, Duke of Argyll, after Aikman (*C. S.* 16); and the same, after Dahl (*C. S.* 17), *fine* 2

432 Francis Atterbury, after Kneller (*C. S.* 19), and Henry Compton, after Hargrave (*C. S.* 42), *very fine and rare* 2

433 William Pulteney, Earl of Bath, after Kneller (*C. S.* 128), and James, Duke of Chandos, after Dahl (*C. S.* 31) 2

434 Sir John Blunt (*C. S.* 23), *only three impressions of this plate known to Chaloner Smith* 1 .

435 Elizabeth, Countess of Bridgwater, after Dahl (*C. S.* 26); and Frances, Lady Carteret, after D'Agar (*C. S.* 35), *first state* 2 18

436 William, Earl of Cadogan, after Laguerre (*C. S.* 29), *fine, but stained* 8 5

437 Philip, Earl of Chesterfield, after Hoare (*C. S.* 38), *fine* 1 18

438 Colley Cibber, after Grisoni (*C. S.* 39), *before inscription; state not mentioned by Chaloner Smith; very fine* 2 10

439 Samuel Clarke, after Gibson (*C. S.* 40); Thomas Baker, after Bridges (*C. S.* 21); and Ralph Battell, after Dahl (*C. S.* 23) 3 .

440 Robert Clavering, after Gibson (*C. S.* 41); Benjamin Pratt (*C. S.* 126), *first state*, and William Tong, *cut to oval* 3 12

441 Thomas, Earl of Coventry, after Kneller (*C. S.* 46), *first state*; William, Lord Harrington, after Fayram (*C. S.* 78); and Charles, Duke of Dorset (*C. S.* 52) 3 1 1

442 James Craggs, after Kneller (*C. S.* 47), *first state, very fine; only four impressions in this state were known to Chaloner Smith* 1 9

443 John, Lord Cutts, after Kneller (*C. S.* 51), *fine* 4 4

444 Queen Elizabeth, after Hilliard (*C. S.* 54), *fine, but cut at top*; and Mary, Queen of Scots (*C. S.* 98), *fine, slightly damaged* 2 2 10

445 Thomas Erle, after Kneller (*C. S.* 56), *very fine* 3 10

446 Prince Eugene of Savoy, after Kneller (*C. S.* 57); and Frederick, Prince of Hesse Cassel, after Rusca (*C. S.* 81), *first state* 2 18

447 Sir Stephen Fox, after Baker (*C. S.* 60), *fine and rare* 4 .

448 William Fleetwood, after Richardson (*C. S.* 59), *second and third states* 2 10

449 Simon, Lord Fraser of Lovat, after Le Clare (*C. S.* 61), *fine* 3 15

450 Henry, Earl of Galway, after De Grave (*C. S.* 67), *very fine impression of the first state* Dane

451 Simon, Lord Harcourt, after Kneller (*C. S.* 77), *first state, fine* Beaty

452 Elizabeth, Lady Hervey, after Dahl (*C. S.* 80); and Mary, Duchess of Montague, after D'Agar (*C. S.* 105) 2 Magg

453 Benjamin Hoadly (*C. S.* 82), *first and fourth states*; and the same (*C. S.* 83), *first state* 3 Passe

454 Sir Peter King, after Dahl (*C. S.* 87), *first state, fine* Lawren

455 Prince Charles of Lorrain (*C. S.* 25); and Ezekiel Spanheim, after Arlaud (*C. S.* 139) 2 Magg

456 Sir Theodore Mayerne, after Rubens (*C. S.* 102); and Sir S. Garth, after Kneller (*C. S.* 68) 2 Reade

457 John Morley, after Kneller (*C. S.* 107); and Captain Polehampton, after Murray (*C. S.* 124) 2 Danet

458 John Milton, after R. White (*C. S.* 104), *first state, very fine* do

459 Mary, Duchess of Montague, after Dahl (*C. S.* 106); *only three impressions were known to Chaloner Smith, fine, but torn into*; and Catherine Walpole, after Dahl (*C. S.* 156) 2 Magg

460 Sir Isaac Newton, after Thornhill (*C. S.* 110); and Thomas Southerne, after Worsdale (*C. S.* 138); and Isaac Newton (*C. S.* 109) 3 do

461 Margaret, Lady North and Grey, after Kneller (*C. S.* 111); and William, Lord North and Grey, after Kneller (*C. S.* 112) Parke

462 James, Duke of Ormond, after Dahl (*C. S.* 115), *first state, fine*; and Charles, Earl of Peterborough, after Dahl (*C. S.* 120) do

463 Sir Constantine Phipps (*C. S.* 122); and Robert, Lord Raymond, after Richardson (*C. S.* 130) 2 Reade

464 Alexander Pope, after Dahl (*C. S.* 125); and Matthew Prior, after Richardson (*C. S.* 127) 2 Ellis

William Marqres of Annandale Earl of Hartfell, Viscount of Annan, Lord Johnstone of Lochwood, Lochmaben, Moffatdale and Evendale, Heretable Constable and Keiper of the Castle of Lochmaben, & Stewart principal of ye Stewartry of Annandale, Lord president of Her May^tie^s most honorable Privy Counsel for the Kingdome of Scotland, One of the Lords Commissioners of Her May^tie^s Thessaurry and Exchaquer, and One of the Lords Extraordinar of the Session. &c

No. 476.

465 William Shakespeare, after Zoust (*C. S.* 133), *second state* 5 10

466 Charles, Duke of Somerset, after Kneller (*C. S.* 136); and Thomas, Earl of Strafford, after D'Agar (*C. S.* 142) 2 1 18

467 James, Earl Stanhope, after Kneller (*C. S.* 140), *first state, very fine* 4

468 Richard Steele, after Kneller (*C. S.* 141), *first state, very fine* 2 14

469 Anne, Countess of Sunderland, after D'Agar (*C. S.* 147), *first state*; and Charles, Earl of Sunderland, after Kneller (*C. S.* 148) 2 1 2

470 John Tillotson, after Kneller (*C. S.* 151); Joseph Wilcocks, after Seeman (*C. S.* 163); and Richard Willis, after Dahl (*C. S.* 166), *cut* 3

471 Charles, Viscount Townshend, after Kneller (*C. S.* 153); and Charles Wills, after Dahl (*C. S.* 167) 2 16

472 Horatio, Lord Walpole, after Vanloo (*C. S.* 157); Sir Robert Walpole, after Kneller (*C. S.* 160), *second state* 2 2

473 Philip, Duke of Wharton, after Jervas (*C. S.* 161), *fine; only three impressions of this plate were known to Chaloner Smith; slightly cut at bottom* 1 2

JOHN SMITH.

474 Arnold, Earl of Albemarle, after Kneller (*C. S.* 2); and Godart, Earl of Athlone, after Kneller (*C. S.* 15), *both fine* 2 2 6

475 Henry Aldrich, after Kneller (*C. S.* 3); Richard Cumberland, after Murray (*C. S.* 73); and Thomas Sprat, after Dahl (*C. S.* 243) 3 14

476 WILLIAM, MARQUIS OF ANNANDALE, after Kneller (*C. S.* 13), *superb impression of the first state; only five impressions in this state were known to Chaloner Smith*

[*See* ILLUSTRATION.] 4 5

477 Queen Anne, after Kneller (*C. S.* 4); and the same, after Wissing and Vander Vaart (*C. S.* 10), full-length 2 2 2

478 Queen Anne, after Kneller (*C. S.* 5), *first state, fine*; and George, Prince of Denmark, after Kneller (*C. S.* 96), *fine* 2

479 Queen Anne, when Princess of Denmark, after Kneller; and the same, after Wissing, when Princess, *neither described by Chaloner Smith* 2

480 William Anstruther, after Medina (*C. S.* 14), *second state; only four impressions in this state were known to Chaloner Smith*

481 John, Marquess of Blandford, after Kneller (*C. S.* 18); and William Anne, Earl of Albemarle, when Lord Bury (*C. S.* 32) 2

482 Henrietta, Duchess of Bolton, after Kneller (*C. S.* 19); and Lady Brownlow (*C. S.* 26) 2

483 John, Earl of Bridgwater, after Kneller (*C. S.* 23), *fine impression of the second state*

484 William Bromley, after Dahl (*C. S.* 24)

485 Elizabeth Brownlowe, after Wissing (*C. S.* 25); Mrs. Carter, after Kneller (*C. S.* 33); and Lady Carteret, after Kerseboom (*C. S.* 34), *cut close* 3

FOURTH DAY'S SALE.

JOHN SMITH—*continued.*

LOT			
486	Lionel, Lord Buckhurst, and his Sister, after Kneller (*C. S.* 27); and Richard, Lord Clifford, and his Sister, after Kneller (*C. S.* 53) 2	1	2
487	John, Lord Burleigh, after Wissing (*C. S.* 28); Hon. William Cecil, after Wissing (*C. S.* 38), *both fine*; and Robert Cecil (*C. S.* 37), *cut to the oval* 3	1	7
488	Gilbert Burnet, after Riley (*C. S.* 29); and the same (*C. S.* 30), *fine* 2	1	5
489	Sir Thomas Bury, after Richardson (*C. S.* 31); and John, Lord Somers, after Richardson (*C. S.* 234) 2	1	5
490	Catherine, Queen of Charles II, after Wissing (*C. S.* 36); and Charles II, after Kneller (*C. S.* 48) 2		10
491	Charles I, after Vandyck (*C. S.* 42), *fine*	8	15
492	Charles I, after Vandyck (*C. S.* 43); and the same, full-length (*C. S.* 44), *both fine* 2	1	14
493	Sarah Chicheley, after Kneller (*C. S.* 50); and Lady Catherine Copley (*C. S.* 55) 2	2	4
494	Henrietta and Anne Churchill (*C. S.* 51)	1	10
495	Sir Robert Clayton, after Riley (*C. S.* 52); and Thomas Coulson, after Kneller (*C. S.* 63) 2	1	12
496	William Congreve, after Kneller (*C. S.* 54); and the same, by Vander Gucht 2		18
497	Lady Catherine Copley, after Kneller (*C. S.* 55); and Eleanor Copley, after Kneller (*C. S.* 56) 2	1	1

	14		498	Sir Godfrey Copley, after Kneller (*C. S.* 57), *scarce*; and William Dolben, after Kneller (*C. S.* 80) 2
1	10		499	Archangelo Corelli, after Howard (*C. S.* 58); and Nicola Cosimo, after Kneller (*C. S.* 61) 2
1	6		500	Francis Cornaro, after D'Agar (*C. S.* 59); and André Le Nostre, after Maratti (*C. S.* 191), *both fine* 2
3	.	.	501	Sir Robert Cotton, after Gibson (*C. S.* 62), *first state, very fine*
2	12	6	502	William Cowper, after Closterman (*C. S.* 64), *fine and scarce*
1	16		503	William, Lord Cowper, after Kneller (*C. S.* 65)
13	10	.	504	John Craufurd of Kilbirny, after Medina (*C. S.* 66), *very fine and rare*
1	.	.	505	Sir John Crisp, after Hill (*C. S.* 67), *first state, fine*
	18		506	Lady Elizabeth Cromwell, after Kneller (*C. S.* 69), full-length; and the same, after Kneller (*C. S.* 68), *cut to oval* 2
1	14		507	Mrs. Cross, after Hill (*C. S.* 70); Madame D'Avenant, after Kneller (*C. S.* 76); and Mary, Countess of Essex, after Kneller (*C. S.* 84) 3
2	.	.	508	Mitford Crowe, after Murray (*C. S.* 72), *fine*
1	1		509	William, Duke of Cumberland, after Highmore (*C. S.* 74), *fine*; George I, after Kneller (*C. S.* 100); and Caroline, Queen of George II, after Kneller (*C. S.* 268) 3
2	15			
			510	Henry, Lord Delamere, after Kneller (*C. S.* 79), *very fine*
1	9		511	Charles, Earl of Dorset, after Kneller (*C. S.* 81); and Sidney, Earl of Godolphin, after Kneller (*C. S.* 116) 2
9	.	.	512	Lady Mary Douglas (*C. S.* 82), *very fine and very rare*
1	7	6	513	Eugene, Prince of Savoy, after Richter (*C. S.* 85), *very fine*
1	13		514	John, Earl of Exeter, after Kneller (*C. S.* 87), *first state, fine*; Charles Montague, after Kneller (*C. S.* 185); and Charles, Earl of Plymouth (*C. S.* 202) 3

515 William Fellowes, after Vanderbanc (*C. S.* 88); and Sir Richard Gipps, after Closterman (*C. S.* 109), *second state, both fine* 2

516 Edward Fowler, after Kneller (*C. S.* 91); Thomas Knipe, after Dahl (*C. S.* 152); and William Woodward, after Taverner (*C. S.* 281) 3

517 George I, after Hirseman (*C. S.* 99); the same (*C. S.* 100); *both fine*; and three others 5

518 George, Prince of Denmark, after Kneller (*C. S.* 95), *first state*; and William, Duke of Gloucester, after Kneller (*C. S.* 113), *fine* 2

519 Grinling Gibbons, after Kneller (*C. S.* 105), *first state, fine*

520 Grinling Gibbons with his wife, after Closterman (*C. S.* 106), *fine*

521 Thomas Gill, after Murray (*C. S.* 107); and Thomas Gill jun., after Murray (*C. S.* 108) 2

522 David, Earl of Glasgow, after Richardson (*C. S.* 110), *very rare and fine*

523 William, Duke of Gloucester, full-length, after Kneller (*C. S.* 111); and the same, full-length, after Kneller (*C. S.* 112) 2

524 William, Duke of Gloucester, after Kneller (*C. S.* 114); and the same, with Benjamin Bathurst, after Murray (*C. S.* 115) 2

525 Sir Henry Goodricke, after Hill (*C. S.* 117), *second state, fine and very rare*

526 Mrs. Conwai Hackett, after Riley (*C. S.* 121); Hon. Constantia Hare, after Verelst (*C. S.* 125); and Anne Kynnesman, after Schalcken (*C. S.* 153) 3

527 Thomas, Earl of Haddington, after Aikman (*C. S.* 122), *fine and rare*

528 Sir George Hamilton, after Medina (*C. S.* 123), *very fine and rare*

529 Helen, Lady Hamilton, after Medina (*C. S.* 124), *very fine and rare*

530 Anthony Henley, after Kneller (*C. S.* 126); Sir William Hodges, after Kneller (*C. S.* 131); and William Dolben, after Kneller (*C. S.* 80) 3

531 Edward Lord Hinchinbroke, after Kneller (*C. S.* 130); and Christopher W. Stockdale, after Kneller (*C. S.* 245) 2

532 Abraham Hondius, after Hondius (*C. S.* 132); Godfrey Schalcken, after Schalcken (*C. S.* 226), *both fine impressions* 2

533 Rachel How, after Kneller (*C. S.* 134); and Miss Voss as St. Agnes, after Kneller (*C. S.* 262), *fine* 2

534 Rachel How, after Kneller (*C. S.* 134); Mrs. Cross as St. Catherine (*C. S.* 71); and Miss Ann Warner, after Largillière (*C. S.* 264), *cut* 3

535 Lady Howard, after Kneller (*C. S.* 135); Lord Villiers and Lady Mary Villiers, after Kneller (*C. S.* 259) 2

536 Arabella Hunt, after Kneller (*C. S.* 137); and Mrs. Voss, after Kneller (*C. S.* 261) 2

537 Ladies Henrietta and Mary Hyde, after Wissing (*C. S.* 138); and Ladies Frances and Catherine Jones, after Vander Vaart (*C. S.* 147) 2

538 James I, after Vandyck (*C. S.* 140); James II, after Kneller (*C. S.* 144); Mary, Queen of James II (*C. S.* 170); and two others 5

539 James II, after Kneller (*C. S.* 143); and Mary, Queen of James II, after Kneller (*C. S.* 169), *fine* 2

540 John Kettlewell, after Tilson (*C. S.* 148), *first state, before inscription*

541 Elizabeth, Countess of Kildare, after Wissing (*C. S.* 149), *second state, fine and rare*

542 Sir Godfrey Kneller, after Kneller (*C. S.* 150), *fine*

543 Devereux Knightley (*C. S.* 151), *second state, fine and rare*

544 John Lambert, after Lambert (*C. S.* 154); and Thomas Murray (*C. S.* 188) 2

545 Anthony Leigh, after Kneller (*C. S.* 155); William Penkethman, after Shmutz (*C. S.* 199); and Henry Worster (*C. S.* 282), *cut* 3

546 John Locke, after Kneller (*C. S.* 157)

547 Madame Loftus, after Kneller (*C. S.* 158); Dorothy Mason, after Wissing (*C. S.* 179), *first state*; and Lady Essex Mostyn, after Kneller (*C. S.* 184) 3

548 JOHN, EARL OF MAR, AFTER KNELLER (*C. S.* 159)

549 Griselda, Countess of Marchmont, after Kneller (*C. S.* 160); and Anne, Lady Torrington (*C. S.* 253), *first state, cut* 2

550 John, Duke of Marlborough, after Kneller (*C. S.* 163); and Sarah, Duchess of Marlborough, after Kneller (*C. S.* 165), *fine* 2

551 John, Duke of Marlborough, after Kneller (*C. S.* 164); and Sarah, Duchess of Marlborough, after Kneller (*C. S.* 166) 2

552 Mary, Queen of James II, after Largillière (*C. S.* 171); and James II, after Largillière (*C. S.* 145), *cut to oval* 2

553 Mary II, after Vander Vaart (*C. S.* 174); and the same (*C. S.* 176) 2

554 Joseph Martyn, after Dahl (*C. S.* 167); and Dudley Woodbridge, after Kneller (*C. S.* 280) 2

555 Thomas Maxwell, after Closterman (*C. S.* 180); and Charles Napier, after Sommer (*C. S.* 189), *fine* 2

556 Anne, Duchess of Monmouth and her Sons, after Kneller (*C. S.* 182), *second state, fine*

557 John, Earl of Mulgrave, after Kneller (*C. S.* 186), *third state, fine*; and the same, after Kneller (*C. S.* 187), *second state* 2

558 Sir Isaac Newton, after Kneller (*C. S.* 190), *fine*

559 James, Duke of Ormond, after Kneller (*C. S.* 192), *very fine*; and Robert, Earl of Oxford, after Kneller (*C. S.* 197) 2

560 James, Duke of Ormond, after Kneller (*C. S.* 193); and Thomas, Earl of Pembroke, after Wissing (*C. S.* 198) 2

561 Sir John Perceval, after Kneller (*C. S.* 200), full-length, *fine*

562 Peter the Great, after Kneller (*C. S.* 217)

563 Alexander Pope, after Kneller (*C. S.* 203), *fine*

564 Countess of Ranelagh, after Kneller (*C. S.* 209); Bessey, Countess of Rochford, after D'Agar (*C. S.* 213); and Anne Roydhouse, after Medina (*C. S.* 216) 3

565 Christopher Rawlinson, after Grace (*C. S.* 210), *fine and scarce*

566 Edward Rigby, after Murray (*C. S.* 212); and Sir Cloudesley Shovel, after De Ryck (*C. S.* 230) 2

567 John, Earl of Rochester, after Hill (*C. S.* 67), *second state*; and Sir Philip Sydenham, after De Haese (*C. S.* 250), *fine* 2

568 Catherine, Countess of Rutland, after Kneller (*C. S.* 218), *fine*; and Diana, Duchess of St. Albans, after Kneller (*C. S.* 220), *fine* 2

569 James, Earl of Salisbury, after Kneller (*C. S.* 222); Charles, Duke of Shrewsbury (*C. S.* 187), *third state*; and Edward, Earl of Warwick, after Wissing (*C. S.* 265); *only four impressions of this plate were known to Chaloner Smith* 3

570 Frances, Countess of Salisbury, after Kneller (*C. S.* 221); Mrs. Sherard, after Kneller (*C. S.* 229); and Jane Skeffington, after Wissing (*C. S.* 231), *second state* 3

571 Sally Salisbury (*C. S.* 223), *only three impressions were known to Chaloner Smith;* Mrs. Voss and Child, after Kneller (*C. S.* 260); and Lady Elizabeth Willmot, after Wissing and Vander Vaart (*C. S.* 277) 3

572 Frederick, Duke of Schomberg, after Kneller (*C. S.* 227), *second state, fine*

573 James, Earl of Seafield, after Kneller (*C. S.* 228), *very fine*

574 John Smith, after Kneller (*C. S.* 232), *fine*; and Earl of Seafield, *cut to the oval* 2

575 Thomas Smith, after Stephenson (*C. S.* 233), *very fine and rare*

576 Charles, Duke of Somerset, after Riley (*C. S.* 235), *fine*; and the same, after Vander Vaart (*C. S.* 236), *first state* 2

577 Princess Sophia (*C. S.* 237), *second state*; and Sophia Dorothea of Brunswick 2

578 Edward Southwell, after Kneller (*C. S.* 239); and Sir Robert Southwell, after Kneller (*C. S.* 240) 2

579 Charles III of Spain, after Kneller (*C. S.* 241), *fine*

580 PRINCE JAMES STUART, after Kneller (*C. S.* 246); and another, written on back of print "Princesses Mary and Ann" 2

581 PRINCE DE GALLES ET SA SŒUR, PRINCE JAMES STUART AND HIS SISTER, after Largillière (*C. S.* 247), *fine*

582 William Stukeley, after Kneller (*C. S.* 248); Thomas, Lord Torrington, after Kneller (*C. S.* 254); and Sir William Petty, *cut to oval* 3

583 Charles XII of Sweden, after Craft (*C. S.* 249), *very fine*

584 Thomas Tompion, after Kneller (*C. S.* 252); and William Richards, after Kneller (*C. S.* 211) 2

585 Thomas, Lord Torrington, after Kneller (*C. S.* 254); and Humphrey Wanley, after Hill (*C. S.* 263) 2

586 Charles, Viscount Townshend, after Kneller (*C. S.* 255), *fine*

587 John, Earl of Tweeddale, after Kneller (*C. S.* 256), *fine*

588 The same, when Marquess, after Kneller (*C. S.* 257), *fine*

589 William Vande Velde, after Kneller (*C. S.* 258); and William Wissing, after Wissing (*C. S.* 278) 2

590 CATHERINE WILKINSON, after Hill (*C. S.* 270), *very fine and rare*

591 William III, after Kneller (*C. S.* 271); and Mary II, after Kneller (*C. S.* 172) 2

592 The same, after Kneller (*C. S.* 273), *only two impressions were known to Chaloner Smith;* and the same, after Wissing (*C. S.* 276) 3

593 The same, after Wissing and Vander Vaart (*C. S.* 274), *fine*

594 The same, probably altered from Duke of Schomberg (*C. S.* 227)

595 Sir Christopher Wren, after Kneller (*C. S.* 283), *fine*

596 William Wycherley, after Lely (*C. S.* 284), *very fine*

P. TEMPEST (*excudit*).

597 Mary, Queen of James II (*C. S.* 8), *before inscription, very fine; this state is not recorded by Chaloner Smith*

598 WILLIAM III (*C. S.* 14), *very fine impression of the second state*

R. TOMPSON (*excudit*).

599 Queen Anne, after Lely (*C. S.* 1); and George I, when Prince of Hanover, after Kneller (*C. S.* 17) 2

600 Anthony, Lord Ashley, after Lely (*C. S.* 2); and Dorothy, Lady Ashley, after Lely (*C. S.* 3), *fine* 2

601 Sir William Berkeley, after Lely (*C. S.* 5), *fine*

602 Barbara, Duchess of Cleveland, after Lely (*C. S.* 9), *fine and rare*

603 Mary Davis, after Lely (*C. S.* 11), *fine*

604 William, Earl of Derby, after Lely (*C. S.* 13), *second state, fine*

605 John Dolben, after Huysman (*C. S.* 14); and George Morley, after Lely (*C. S.* 31) 2

606 Anne, Countess of Exeter, after Lely (*C. S.* 15); and John, Earl of Exeter, after Lely (*C. S.* 16) 2

607 Madam Graham, after Lely (*C. S.* 18); and Madam Middleton, after Lely (*C. S.* 28), *fine* 2

608 NELL GWYNN, after Lely (*C. S.* 21), *fine and rare*

609 John Hervey, after Lely (*C. S.* 22); and Thomas Windham, after Cole (*C. S.* 49) 2

610 Sir Thomas Jones, after Claret (*C. S.* 24), *second state*; and Sir Richard Rainsford, after Claret (*C. S.* 40), *fine* 2

611 Sir Joseph Jordan, after Lely (*C. S.* 25), *very fine and rare*

612 Jane Long, after Lely (*C. S.* 26), *first and second states* 2

613 Hortense, Duchess of Mazarin, after Lely (*C. S.* 27)

614 Lady Ann Montagu, after Lely (*C. S.* 29), *very fine*

615 The same (*C. S.* 29); and Anne, Lady Mooreland, after Lely (*C. S.* 30) 2

616 Mary, Princess of Orange, after Lely (*C. S.* 33), *cut*; and William, Prince of Orange, after Lely (*C. S.* 36), *fine* 2

617 Louise, Duchess of Portsmouth, after Lely (*C. S.* 39), *damaged on the figure*; and Catherine Sidley, after Lely (*C. S.* 43) 2

618 PRINCE RUPERT, after Lely (*C. S.* 42), *second state, fine and rare*

619 Elizabeth, Countess of Southampton, after Vandyck (*C. S.* 44); and Elizabeth, Countess of Stamford, after Lely (*C. S.* 45) 2

620 Lords John and Bernard Stuart, after Vandyck (*C. S.* 46), *cut at bottom*; and William Verney, after Lely (*C. S.* 48) 2

621 James II, when Duke of York, after Lely (*C. S.* 50), *second state*

W. VAILLANT.

622 Le Pipre, painter; Cornelius Slade; and another 3

623 Man leaning on table, "*Prince Rupert*" *written on back of print*; and John Bunyan 2

624 Dorothy Sidney, Countess of Sunderland, *very fine*

625 Madame Vaillant; and another, different 2

626 Vaillant's Son, full-length

627 Wallerant Vaillant; and another, different 2

G. VALCK.

628 Mary Davits, after Lely (*C. S.* 2), *second state, fine*; and Sir Peter Lely, after Lely (*C. S.* 3) 3

629 JOHN, DUKE OF MARLBOROUGH, after Kneller, *mezzotint, very fine*

630 Mary II, three-quarter-length, in Coronation robes, *fine*; and the same, half-length, *mezzotints* 2

631 Louise, Duchess of Portsmouth, after Lely (*C. S.* 8), *first state, mezzotint*

632 William III, half-length, in armour, Dutch verses below, *mezzotint, fine*

633 Robert, Lord Brooke, half-length, *line engraving*

634 NELL GWYNN, with a lamb, after Lely, *line engraving, very fine and rare*

635 John, Duke of Lauderdale, in robes of the Garter, *proof before letters, line engraving, fine and scarce*

636 Mary II; and William III, after Kneller, *large line engravings* 2

637 Hortense Mancini, Duchess of Mazarin, after Lely, *line engraving, fine impression, with date* 1678 1 16

638 Peter the Great, Czar of Russia, after Kneller, *line engraving* 1 10

P. VAN BLEECK.

639 Mrs. Cibber as Cordelia (*C. S.* 1); and Griffin and Johnson (*C. S.* 5) 2 1 8

640 James Foster, after Wills (*C. S.* 4), *first and second states*; and Owen MacSwiney (*C. S.* 7) 3 8

641 NELL GWYNN, after Lely (*C. S.* 6), *fine* 9

642 Fiamingo, after Vandyck (*C. S.* 3); and Richard van Bleeck (*C. S.* 10) 2 18

FIFTH DAY'S SALE.

J. VANDER VAART.

LOT

643 Robert Feilding, after Lely (*C. S.* 2), *first state, before inscription*

644 Lady Essex Finch, after Lely (*C. S.* 3); and Elizabeth, Duchess of Somerset, after Lely (*C. S.* 8), *title cut* 2

645 Thomas Killegrew, after Wissing (*C. S.* 4); and Edward Wetenhall (*C. S.* 9) 2

646 William III when Prince of Orange, after J. de Banne, by J. van Somer, *mezzotint, fine*

647 Louise, Duchess of Portsmouth, after Lely, by P. van Somer, *title cut off, rare*

648 Charles, Lord Cathcart, after Aikman, by Van Werdlen (*C. S.* 2), *very fine and rare*; and Sir C. Ogle, after Hansson, by Van Werdlen (*C. S.* 3), *first state, title cut* 2

J. VERKOLJE.

649 Isabella, Duchess of Grafton, after Lely (*C. S.* 1), *first state; only one impression was known to Chaloner Smith, very fine*

650 James II, after P. Kneller, *very fine*

651 Mary II, three-quarter length, seated, *fine*

652 Madame Parson, after Lely (*C. S.* 3), *fine*

653 William III, when Prince of Orange, three-quarter length, standing, *fine*

G. WHITE.

654 John Baker, after Gibson (*C. S.* 2), *first state, fine*; and Sir Charles Wager, after Ellis (*C. S.* 51), *second state* 2

655 Henry Barker, after Gibson (*C. S.* 3); Thomas Bradbury (*C. S.* 10); Edmund Calamy (*C. S.* 11); and Matthew Clarke (*C. S.* 13) 4

656 Sir Richard Blackmore, after Vanderbanc (*C. S.* 4), *second state*; and Herman Boerhaave (*C. S.* 6) 2

657 Colonel Blood (*C. S.* 5), *first state*; Col. Charteris (*C. S.* 12), *cut*; Thomas Parr (*C. S.* 32); and Thomas Parr (*C. S.* 33) 4

658 Henry, Viscount Bolingbroke, after Murray (*C. S.* 7); and Francis, Earl Godolphin, after Kneller (*C. S.* 18) 2

659 Barton Booth (*C. S.* 9); Mr. Isaac, after Goupy (*C. S.* 24), *first state*; and Abel Roper, after Hysing (*C. S.* 40) 3

660 Sir John Coke (*C. S.* 14), *fine and rare*

661 William Dobson (*C. S.* 16), *first state, fine, but cut at corners*; Charles Reisen (*C. S.* 38); and two others 4

662 John Dryden, after Kneller (*C. S.* 17), *fine*

663 Edmund Halley, after Kneller (*C. S.* 20); James Hodgson, after Gibson (*C. S.* 21), *first state*; and Tycho Wing, after Vanderbanc (*C. S.* 58) 3

664 George Hooper, after Hill (*C. S.* 23); John Lewis (*C. S.* 26); and Thomas Herring (*C. S.* 52) 3

665 Grey Neville, after Dahl (*C. S.* 30); Silvester Petyt, after Van Bleeck (*C. S.* 34), *second state*; and John Sturges, after Vanderbanc (*C. S.* 48) 3

666 Alexander Pope, after Kneller (*C. S.* 35), *third state*; and Allan Ramsay, after Aikman (*C. S.* 36) 2

667 John Sheppard, after Thornhill (*C. S.* 42), *second state*

668 Mary Smith, after Kneller (*C. S.* 44); and Samuel Smith, after Gouge (*C. S.* 46) 2

669 Thomas Symonds, after Vanderbanc (*C. S.* 49), *first state*; and Isaac Watts (*C. S.* 55) 2

670 Sir Robert Walpole (*C. S.* 54); and Sir Robert Salusbury Cotton, after Murray (*C. S.* 15) 2

671 Stephen Weston, after Hudson (*C. S.* 56); John Nesbitt (*C. S.* 28); and Thomas Reynolds (*C. S.* 39) 3

R. WILLIAMS.

672 Queen Anne, when Princess of Denmark; and Mary, Duchess of York, after Wissing (*C. S.* 59) 2

673 JOHN, DUKE OF ARGYLL, after Closterman (*C. S.* 3), *second state, fine and very rare*

674 John Bannister, after Murray (*C. S.* 4), *second state, fine*

675 William, Duke of Bedford, after Lutterell (*C. S.* 6); and Duke and Duchess of Lauderdale, after Lely (*C. S.* 32), *fine, no title* 2

676 Thomas Betterton, after Kneller (*C. S.* 7), *third state*; and Sir Edmund King, after Lely (*C. S.* 31), *cut* 2

677 Charles II, after Kneller (*C. S.* 11); and Catherine, his Queen (*C. S.* p. 1651) 2

678 Barbara, Duchess of Cleveland, after Lely (*C. S.* 13), *second state, fine*

679 The same, after Wissing (*C. S.* 14); and Elizabeth, Countess of Derby, after Wissing (*C. S.* 19), *first state* 2

680 Sir Charles Cottrell, after Riley (*C. S.* 15), *scarce*

681 Dorothy Cressy, after Kneller (*C. S.* 16), *fine and very scarce*

682 JOHN, LORD CUTTS, AFTER WISSING (*C. S.* 17), *fine and rare*

683 Margaret Hughes, after Lely (*C. S.* 25), *fine*

684 Sir Edward Littleton, after Vandyck (*C. S.* 33), *second state*; and Timothy Rogers, after Byng (*C. S.* 50), *second state* 2

685 James, Duke of Monmouth, after Wissing (*C. S.* 38); and Anne, Duchess of Monmouth, after Wissing (*C. S.* 37) 2

686 George, Duke of Northumberland, after Wissing (*C. S.* 39); and Laurence, Earl of Rochester, after Wissing (*C. S.* 49) 2

687 James, Duke of Ormond, after Wissing (*C. S.* 42), *second state, fine and rare*

688 William Henry, Lord Osborne, and sisters, after Hill (*C. S.* 43); George Petty, after Murray (*C. S.* 44); and G. Verney (*C. S.* 53), *cut* 3

689 William, Earl of Portland, after De Bois (*C. S.* 45), *very fine and rare*

690 Frances, Duchess of Richmond, after Wissing (*C. S.* 48); and Catherine Sedley, after Wissing (*C. S.* 52), *second state, both fine* 2

691 Sir George Rooke, after Dahl (*C. S.* 51), *first state, very fine*

692 Lady Henrietta Wentworth, after Kneller (*C. S.* 54), *first state, rare*; and the same plate altered to Duchess of Dorset 2

693 Charles, Marquis of Worcester, after Wissing (*C. S.* 56), *fine and rare*

W. WILSON.

694 John Hardman, after Murray (*C. S.* 1); and Frances, Countess of Newbrugh, after Dahl (*C. S.* 2) 2

ENGRAVER NOT ASCERTAINED.

Class I.

695 John, Earl of Bridgwater (*C. S.* 9), after Claret; James, Duke of Ormond (*C. S.* 92); and William, Lord Russell, after Kneller (*C. S.* 101) 3

696 Oliver Cromwell, after Walker (*C. S.* 37), *fine*

697 NELL GWYN, after Lely (*C. S.* 49), *fine and rare*

698 Nell Gwyn (*C. S.* 50); and Lady Grey, after Lely (*C. S.* 130) 2

699 Sir Matthew Hale (*C. S.* 51), *second state and fine*

700 Sir Matthew Hale (*C. S.* 52); and Richard Baxter (*C. S.* 3), *only two impressions were known to Chaloner Smith* 2

701 Humphrey Henchman, after Lely (*C. S.* 55), *very fine impression of this rare plate*

702 Madam Hughes, after Lely (*C. S.* 59); and Elizabeth, Countess of Essex, and her Children (*C. S.* 43) 2

703 George, Lord Jeffryes, after Kneller (*C. S.* 65), *first state*

704 Thomas Killigrew (*C. S.* 66), *fine and very rare*

705 Madam Knatchbull, after Kneller (*C. S.* 68); Duchess of Portsmouth, after Lely, *cut*; and the same, full-length 3

706 Thomas Otway (*C. S.* 95), *second state, fine*

707 William Sancroft (*C. S.* 103); and John Sharp (*C. S.* 108), *first state, fine* 2

708 Gilbert Sheldon (*C. S.* 109), *very fine impression and very rare*

709 Algernon Sidney (*C. S.* 110), *first state*; and Sir Edward Sprague (*C. S.* 111) 2

710 Henrietta Tempest (*C. S.* 114), *second state, fine*; Lady Williams, after Lely (*C. S.* 123); and the same, small full-length 3

CLASS II.

711 Arthur, Lord Balmerino (*C. S.* 7); George, Earl of Cromartie (*C. S.* 25); and William, Earl of Kilmarnock (*C. S.* 59), *scarce* 3

712 Lancelot Blackburn (*C. S.* 8); Arthur St. George (*C. S.* 93); Andrew Snape (*C. S.* 97); Thomas Stackhouse; and Henry Sacheverell 5

713 Philip, Earl of Chesterfield (*C. S.* 16); Henry, Earl of Coleraine (*C. S.* 20); and William, Lord Cowper, *after Kneller* (*C. S.* 24) 3

714 Oliver Cromwell, after Lely (*C. S.* 26), *very fine impression of the second state*

715 Sir Robert Eyre (*C. S.* 35), *second state*; and the same, after Richardson 2

716 William Fittock (*C. S.* 37); Lewis M. Mahomet (*C. S.* 66), *two states*; Grace Tozier (*C. S.* 111); and Barbara Van Beck (*C. S.* 113) 5

717 Mary Queen of Scots, after Zucchero (*C. S.* 69), *second state*

718 Burchard Christopher, Count de Munnich (*C. S.* 72), *fine and scarce*

719 The Battle of the Boyne: William III and his Officers, after Wyck (*C. S.* 120), *second state, fine*

720 Prince James F. E. Stuart, the Old Pretender, after Largillière; and the same, full-length, with a dog, after Kneller 2

721 Mary II and William III; another of William III, *published by Visscher*; and two of Mary II, *cut to ovals* 5

722 Admiral Ailmer (*C. S.* 5), *second state, rare*

723 John Broughton (*C. S.* 11), *first state*; Dickey Dickinson (*C. S.* 32); and Harry Morgan, after Hubner (*C. S.* 71) 3

724 Alured Clarke, after Wills (*C. S.* 18); Samuel Pomfret (*C. S.* 82), *two impressions*; and Thomas Walker (*C. S.* 115) 4

725 William Augustus, Duke of Cumberland; the same when a child with Princess Mary; and Prince George William (*C. S.* 48) 3

726 Frederick, Prince of Wales, when Duke of Gloucester; the same with Princess Ann; and Prince William with Princess Mary 3

727 Signora Frasi (*C. S.* 39), *scarce*

728 Humphrey French (*C. S.* 40); Sir Miles Stapleton (*C. S.* 100); and Sir Benjamin Wrench (*C. S.* 122) 3

729 Flora Macdonald, after Markluin (*C. S.* 64), *scarce*

CLASS III.

730 Hart Abrahams (*C. S.* 1); John Molesworth (*C. S.* 112); and Thomas Wood, after Ogborne (*C. S.* 166) 3

731 George, Lord Anson, after Reynolds (*C. S.* 16), *fine*

732 GENERAL BENOIT ARNOLD (*C. S.* 3), *fine and very rare*

733 COMMODORE HOPKINS (*C. S.* 7), *fine and very rare*

734 GENERAL CHARLES LEE (*C. S.* 9), *very rare*

735 General John Barrington, after Reynolds (*C. S.* 19), *fine*

736 Cadwallader, Lord Blayney (*C. S.* 25)

737 Maria Gunning, Countess of Coventry (*C. S.* 46)

738 Howell Davies (*C. S.* 48); Rowland Hill (*C. S.* 83); Edward Hitchin (*C. S.* 84); and Thomas Parnell (*C. S.* 122) 4

739 Sir Thomas Denison (*C. S.* 50), *before all letters, fine*

740 Chevalier d'Éon, full-length, as Minerva, *undescribed by Chaloner Smith, fine*

741 Rev. Wm. Dodd (*C. S.* 53), *second state, fine*; and John Horne Tooke (*C. S.* 87), *fine* 2

742 Lady Harriet Grosvenor (*C. S.* 77); and Mrs. Grosvenor (*C. S.* 76) 2

743 Count de Guisnes (*C. S.* 78), *fine and scarce*

744 Selina, Countess of Huntingdon, full-length, after Russell (*C. S.* 90); and Mrs. Williams, *undescribed by Chaloner Smith* 2

745 Admiral Charles Knowles (*C. S.* 101); and Sir Edward Hawke 2

746 Lady Ligonier, *fine*; and Mrs. Newcome (*C. S.* 119) 2

747 General Robert Monckton (*C. S.* 113), *fine and rare* 11 10

748 Rev. John Murphy (*C. S.* 117), *proof before all letters; this state is unrecorded by Chaloner Smith*; Benjamin Messer (*C. S.* 110); and John Shebbeare (*C. S.* 141) 3 11

749 The Cobler's Daughter of Paris, called Madame de Pompadour 4 . .

750 John Smith, *alias* Buckhorse (*C. S.* 142), *fine* 11

751 Rev. John Wesley, after Hone (*C. S.* 157), *fine and scarce* 2 8

752 Rev. John Wesley, after Williams, *published* 1770, *not described by Chaloner Smith, fine* 1 18

753 John Wilkes, full-length, standing (*C. S.* 160); and the same, full-length, seated 2 1 . .

754 General Wolfe, half-length (*C. S.* 165), *rare* 10 . .

755 Master Billy (Sir Gerard Noel Noel), with his dog; and Miss Polly (Miss Harrison), with her dove, *both fine* 2 6 15

LINE PORTRAITS OF THE STUART FAMILY.

756 Mary, Queen of Scots, by Bartolozzi, after Zucchero, *proof before the title, fine* 5 . .

757 The same, by Couvay, *scarce*; and the same, full-length 2 2 12 .

758 Frederick V of Bohemia; and Elizabeth, his Consort, by Bolswert, after Miereveldt, *the pair both fine* 2 13 5

759 The same, by Delff, after Miereveldt, *the pair fine* 2 6 . .

760 Elizabeth of Bohemia, by F. Brun, *scarce, but folded and slightly damaged* 1 15

761 Elizabeth of Bohemia, by Delff, after Miereveldt, *fine* 7 . .

762 Charles I, with Henrietta Maria, by Van Voerst, after Vandyck, *fine* 2 10

763 Charles I and Queen, by Vertue; the same with Duc d'Espernon, by Baron; and the same, with the Queen and family, by Baron 3 15

764 Charles I on horseback, by H. David, *fine and very scarce*

765 Charles I, by H. Hondius, *fine and rare*

766 Charles I; and Henrietta Maria, by P. de Jode, after Vandyck, *the pair fine* 2

767 Charles I playing cards with two courtiers, after C. de Vos, by A. Voet

768 Charles I and Henrietta Maria, after Vandyck, by Suyderhoef, *a pair*

769 Charles I, full length in his robes, after Vandyck, by R. Strange

770 Charles I, *large oval*, by P. Gunst, *rare*

771 Henrietta Maria, after Vandyck, by G. Glover, *fine and very rare*

772 Charles I, by Delff, *fine, but slightly cut at bottom*

773 Henrietta Maria, after Mytens, by Delff, *fine*

774 Charles I and Henrietta Maria, after Vandyck, by Gunst, *a pair*

775 Charles I, after Vandyck, by R. White

776 CHARLES II, after Hanneman, by H. Danckers, *very fine and rare*

777 CHARLES II, by P. Willemsen, *fine and rare*

778 CHARLES II, after Nason, by C. Van Dalen

779 CHARLES II, after Kneller, by R. White

780 CHARLES II, with James, Duke of York, and Princess Mary, after Vandyck, by Strange; and the same, by R. Cooper 2

781 CHARLES II, after Lely, by Vanderbanc, life-size head, *of the greatest rarity*

782 James II, when Duke of York, after Kneller, by R. White

783 James II, when Duke of York; and Henry, Duke of Gloucester, after Luttichuys, by Van Dalen, *a pair, fine* 2

784 James II on horseback, by P. Bouche, and the Same Plate altered to William III 2

785 James II, by N. Visscher; and Mary Beatrix, by Stephani, *a pair* 2

786 James II, when Duke of York, in Robes of the Garter, by R. White, *scarce*

787 James, Duke of Monmouth, on horseback, by F. Barlow, *scarce*

788 The same, after Kneller, by P. Vanderbanc, *fine and scarce*

789 The same, *published by L. Renard*

790 James, Duke of Berwick, after Jenary, by Drevet, *fine*

791 Prince James F. E. Stuart, "The Old Pretender," after Belle, by Chereau; and Princess Louisa Maria Stuart 2

792 The same, aged 12 (*no inscription*), after De Troyes, by Edelinck, *fine*

793 The same (*with inscription* "Jacobo Magnae Britanniae," etc.), after De Troyes, by Edelinck, *fine*

794 The same, after Largillière, by Edelinck

795 The same, after Belle, by P. Le Roy; and the Princess Sobieski, by Chereau 2

796 Princess Sobieski, by Frey; and three Portraits of The Old Pretender, *cut to ovals* 4

797 Prince James F. E. Stuart, "The Old Pretender," after Belle, by P. Le Roy; and "The Court Warming-pan," *caricature* 2

798 Princess Sobieski, after David, by Drevet, *fine*

799 Princess Louise Marie, after Belle, by Chereau; and another of the same, by N. Parr 2

800 Prince Charles Edward Stuart, "The Young Pretender," after Davids, by Edelinck

801 The same, after Dupra, by Poilly; the same, by T. Scott; and another, as a boy 3

3	10		802	Flora Macdonald, by Johnson, after Le Clare; Cardinal York; and three Portraits of the Young Pretender 5
1	15		803	Mary, Princess of Orange, after Honthorst, by C. Visscher
2	2		804	The same, after Honthorst, by Suyderhoef
1	1		805	The same and William III, *in ovals*, by Gunst; and another of William III, in armour, by Gunst 3
1	1		806	The same and William III, *published by Valck, a pair* 2
2	4	6	807	The same and William III, after Wissing, by Vanderbanc, *a pair* 2
2	15		808	The same and William III, after Tiedemann, by Gunst, *fine, a pair* 2
3	5		809	William III, by R. White; and the same, *published by R. de Hooghe* 2
1	10		810	Queen Anne and George, Prince of Denmark, after Kneller, by Vanderbanc, *a pair* 2
	18		811	Queen Anne, by Vanderbanc, *full-length*; and the same, after Kneller, by Vertue 2

£2042 · 2 · 0 Total.

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

91-B5170

1914
May 28
L.S.S
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CATALOGUE

OF

Engravings, Etchings & Drawings

COMPRISING

The Property of W. Harding Smith, Esq.

AND OF

Pinhorn Wood, Esq. *of Pevensey, Sussex,*

AND

OTHER PRIVATE PROPERTIES AND COLLECTIONS,

AND INCLUDING

PORTRAITS AND FANCY SUBJECTS, IN MEZZOTINT AND LINE, BY J. R. SMITH, J. FABER, C. TURNER, J. CIPRIANI, J. WATSON, S. W. REYNOLDS, S. COUSINS, R. EARLOM, V. GREEN, ETC. AFTER SIR A. VANDYCK, SIR P. LELY, SIR J. REYNOLDS, F. HALS, J. HOPPNER, SIR T. LAWRENCE, SIR H. RAEBURN, F. BARTOLOZZI, A. KAUFFMAN, R. COSWAY. J. M. W. TURNER, AND OTHER ARTISTS.

DRAWINGS, BY T. ROWLANDSON, J. D. HARDING, & L. J. WOOD.

FRENCH LINE ENGRAVINGS, AFTER F. BOUCHER, J. B. S. CHARDIN, J. B. GREUZE, ETC.

SPORTING PRINTS, BY H. ALKEN, R. G. REEVE, A. CARDON, W. WOOLLETT, ETC.

POLITICAL CARICATURES, BY & AFTER G. CRUIKSHANK, J. GILLRAY, AND T. ROWLANDSON.

VIEWS OF ENGLISH AND FOREIGN SCENES, IN AQUATINT, *many being in colours*, BY F. JUKES, J. HAVEL, J. POLLARD, P. SANDBY, AND W. DANIELL.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On THURSDAY, the 28th of MAY, 1914, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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In sending Commissions please refer to this Catalogue as "REGULUS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

Engravings, Etchings and Drawings.

FIRST DAY'S SALE.

The Property of a Collector.

MEZZOTINTS.

LOT			
1	J. Greenwood. An Old Man seated by the fire, after G. Vanden Eckhout, *proof*	/	/
2	Charles II, by A. Blooteling, after Sir P. Lely; George I, by P. Schenk, after D. Hoogstratanus; and Joseph Sabine, by J. Faber, after G. Kneller 3	/	/
3	McArdell. Lady Mary Coke, after A. Ramsay	/	10
4	R. Purcell. Lady Fenoulhet, after Sir J. Reynolds	/	/
5	G. Keating. Mr. Kemble in the character of Richard III, after G. Stuart; and John Hobhouse, by C. Turner, after J. Lonsdale 2	/	/
6	C. Turner. J. B. Logier, Esq., after J. Lonsdale	/	/
7	R. Houston. Queen Charlotte, after T. L. Fietz; and a Portrait of Mr. Fokke, by J. Greenwood, after J. Buys, *engraver's proof* 2	/	/
8	J. Jacobe. Portrait of Carl Anton Martini, after F. Moesner; and Johannes Christopho, by Val dan Preister, after N. Hirschmann 2		14

9 A. Blooteling. Maria Beatrice, Duchess of York, after Sir P. Lely; William Charles Henry, Prince of Orange, by J. Faber, after P. Vandyck; and Princess Anne of Orange, by J. Faber, after P. Mercier 3

10 Queen Mary II, by J. Gole

11 The Right Hon. W. Pitt, by G. Keating, after S. di Koster, *fine large paper impression*

12 The Princess of Orange, by P. Condé, after J. Hoppner, *fine impression on large paper*

13 Lady Campbell, *oval, printed in colour, stipple*

14 F. Bartolozzi. Psyche going to Bathe, after J. Cipriani, *oval, in sepia, good margin, stipple*

LINE ENGRAVINGS.

15 W. Pitt, by W. Bromley, after T. Gainsborough

16 Louis Quinze, and his Queen, by N. de l'Armessin, after Vanloo 2

17 Charles II, by F. Vander Steen; George I, by J. Houbraken, after Sir G. Kneller; and Henry Benoist, second son of James II, by J. G. Wille 3

18 Charles I, and his Queen, by M. Antonius, after Vandyck, *fine impression* 2

19 William, Earl of Pembroke, by L. Vosterman

20 Joannis vander Noot, by Isack du Chemie, *dated* 1589

21 Charles le Tellier, by P. van Schuppen, after C. le Feure, *damaged*

22 Cornelius van Bynkershoer, after Vandyck; E. de Vry Temminck, after T. Wardelaar; and A. van Citters, after G. Kneller; all by J. Houbraken; and A. Flinck, by A. Blooteling, after G. Zyll 4

23 Nanteuil. Portraits of Githur de Novion, Nicolas Potier de Novion, and Francois Blondeau 3

24 Portrait of Jacobus Laffius, by J. V. Volde, after F. Hals, *engraver's proof before all letters*; and another, *lettered* 2

25	Sir A. Vandyck. Portrait of the Artist, by P. Pontius; Jacobus de Breuck, by Mart. vanden Enden; and Joannes Snellinx 3		1	5
26	J. Suyderhoef. Portrait of Aldus Draacht Swalmius, after Rembrandt		1	1
27	J. G. Wille. La Gazettiere Hollandoise, after G. Terburg; and The Ship Architect and his wife, by J. de Frey, after Rembrandt 2			10
28	Holstein. Portrait of Burgomaster Hindekooper, *proof before all letters*		1	1
29	C. Visscher. Portraits of P. Scriverius and Pontius Roelans, *before letters*; and J. C. ab Imhoff, by Preissler 3		1	1
30	Cornelius Eversdyk, by J. Houbraken, after W. Eversdyk; and Wellington, by W. van Senus, after R. Home 2			10
31	Portrait of Charles I, and two of Charles II, by D. Kleer, after Vandyck 3		1	3
32	N. de Launay. La Bonne Mère, after Fragonard, *brilliant impression*		5	5
33	R. de Launay. "Le Malheur Imprévu," after J. B. Greuze		1	1
34	J. J. Flipart. "The Dead Bird," after J. B. Greuze		2	2
35	V. Solis. Society of the Anabaptists, after Aldegrever		2	2
36	W. Hollar. A set of four—The Seasons 4		1	6
37	W. Hollar. Grotesque Heads, after Leonardo da Vinci 12			10
38	Visscher. Soldiers at Camp, drinking, after P. Wouvermans, *proof before all letters*		1	1
39	Visscher. Interior with figures, and an Exterior with Boers drinking, after Ostade, *proofs* 2			14
40	G. E. Blondel. A View of the Interior of St. Stephen's Church, Walbrook, *mezzotint, scarce*		2	14
41	Rigaud. View of St. James's Park from Buckingham House; View of Pall Mall from opposite Carlton House; a View representing the Fire of London, with map showing the area destroyed; and a View in Bohemia, *two coloured* 4		3	3

42 Views of St. Paul's Cathedral 4

43 Baxter Colour Prints. Evening Scene, Verona; "The First Impression"; and Madame Jetty Treffz 3

Various Properties.

44 An Episode at the Battle of the Alma (Scots Fusilier Guards), by A. Laby, after A. F. de Prades, *lithograph, coloured, published by J. S. Welsh*, 1855

45 Parade of the Scots Fusilier Guards at Buckingham Palace, by E. Walker, after G. H. Thomas, *lithograph, coloured*

46 H. Bunbury. Nancy; Recruits; A Visit to the Camp; The Relief; and a Camp Scene 5

47 Military Costumes, etc., *engravings, lithographs and drawings, mostly coloured* 26

48 Racehorses: Pyrrhus the First; Sir Tatton Sykes; Riddlesworth; Tarrare; and Claverhouse, *aquatints, coloured* 5

49 Scrap Book of Character Sketches, by G. Humphrey, after G. Cruikshank and others

50 G. Cruikshank. Scraps and Sketches, the first and second parts

51 Scrap Book containing about One Hundred and Thirty Political and Character Engravings, by Humphrey, after J. Gillray, G. Cruikshank, and R. Dighton, *some coloured*

52 Political and Character Prints, by Humphrey, after J. Gillray, G. Cruikshank, and others, *some coloured* *a parcel*

53 Twelve Views of London, by T. H. Higham, J. Havel, and others; and Fourteen Views of Buildings in Provincial Towns, *coloured aquatints* 26

54 Political Sketches, etc., by H. Humphrey, after J. Gillray *a parcel*

55 Etching of Sports at Cambridge; and other Prints 12

56 J. HOPPNER. C. Wilkin *sculpt.*, Portrait of Mrs. Parkins, *fine proof, one corner repaired*

57 Drawings. T. Stothard. A Series of Twenty-eight small Illustrations, mounted on seven cards, *in pencil and wash*

*** These drawings were the property of Charles Heath, the engraver; they appear never to have been engraved.

58 Miss Stevens, by H. Meyer, after G. Harlow; and Maria Countess of Coventry, by R. Houston, after J. St. Liotard 2

59 Mr. Henderson in the character of "Macbeth," by J. Jones, after G. Romney; and Rinaldo and Armida, by F. Buck, after A. Kauffman, *late impression* 2

60 Malmesbury Abbey, two views of the ruins, by F. Jukes, after J. Hanks 2

61 The Peacock, Islington, by J. Pollard, *aquatint, coloured, late impression, framed*

62 Doncaster Races, by Smart and Hunt, after J. Pollard, *aquatint, coloured, framed*

63 Hare Hunting, by R. G. Reeve, after W. P. Hodges, *modern impressions, framed* 2

~~64 Cries of London. "Sweet China Oranges!" by L. Schiavonetti, after F. Wheatley, *large paper copy in black*~~

The Property of a Gentleman.

65 Views of the 1862 Exhibition, *coloured* 2

66 Venice. The Dogana, Canaletti painting, by J. C. Ogle, after J. M. W. Turner, about 1858

67 Buckingham House, Winter Scene, after J. C. Smith; and Holland House, after J. Burnett, both aquatinted by R. Havell, *in colour* 2

68 Westminster Abbey. Views of the North and South Front, drawn and aquatinted by C. Wild, *in colour* 2

69 Views in Wales, by D. Havell, and other engravers, after drawings by various masters, *coloured aquatints* 39

70 Teignmouth, after J. M. W. Turner, *aquatint, coloured*; and Cowes, Isle of Wight, *chromolithograph, both framed* 2

71 Carnival at Rome, four views, by P. Sandby, after D. Allan, *aquatints in bistre, framed* 4

72 D. Y. Cameron. Amboise, and Oxcliffe Marsh, by F. V. Burridge; and Bridge of St. Martin, Toledo, by J. Pennell, *etchings* 3

The Property of a Collector.

73 Scrapbook containing a Collection of Caricatures, *mostly in colours*; Views, Portraits, Book Illustrations, etc.

74 Views, Portraits, Engravings after Old Masters, Lithographs, Drawings, etc. *a parcel in a portfolio*

75 Drawings of Figure Studies and Portraits, by L. A. L. Boyle, 1849, *in pencil*; others of Landscapes, by E. Gonin, *in sepia*; etc., *in a scrapbook* 23

76 Scrapbook containing a Collection of Political and Humorous Caricatures, by J. Gillray, Rowlandson, Dighton, Woodward, and others; Newspaper Cuttings; Drawings in water-colours, and pen and ink, by various artists; etc. *about* 200

77 Scrapbook containing a Collection of Foreign Views, *some in colours*; Portraits, including Martin Vanbutchell, by and after T. Devey, *printed in colours*; Lord Thurlow, by F. Bartolozzi; etc. 140

78 Small Scrapbook containing Drawings of Figure Subjects and Landscapes, by various artists, *in water-colours, pen and ink, and sepia*; Silhouettes; etc. 40

79 Swiss and other Foreign Views, by J. C. A. Richter, and others, *small coloured aquatints* 18

80 Ann Marchioness of Townshend, by G. Hadfield, after R. Cosway; and Rev. Joseph Thomas, by A. Cardon, after the same, *face tinted* 2

81 The Orange Girl, by F. Bartolozzi, after J. H. Benwell; Country Girl, by Cheesman, after Singleton; etc. 8

82 Italian Costume Plates, by R. Aloja, after G. Milani; Etchings by G. Cuitt and K. Du Jardin 28

83 Drawings. Portraits of Remarkable Characters, by K. A. D., *in black chalk*; others of Figure Subjects, etc., by different artists, *mostly in water-colours* 33

84 Drawings. The Crucifixion, by C. Schwartz, *in sepia and blue*; and The Descent from the Cross, by La Greene, *in red chalk* 2

85 Drawings, by various Old Masters, etc. 21

86 Drawings. Oriental Costumes, by a native artist, *in water-colours* 11

Various Properties.

87 Una, by T. Burke, after Angelica Kauffman, *in black*; and Les Soins Maternels, and Les Délices Maternels, by J. G. Wille 3

88 Lithographs, by Sir John Sargent, Sir Edwin Abbey, Sir L. Alma-Tadema, Lord Leighton, G. F. Watts, Legros, Strang, McWhirter, etc. 17

89 Lithographs, by G. Claussen, Mortimer Menpes, Phil May, Sir Alfred Gilbert, Amsted, Frank Dicksee, etc. *a parcel*

90 Topographical Views, *steel engravings*, after Westall, and others, 30 *on* 15 *leaves* 15

91 Views in Richmondshire, after J. M. W. Turner, *engraved on steel* 18

92 A Portfolio, with 42 leaves of thick paper, cream tinted, and *measuring* 41 *in. by* 30 *in.*, half bound dark green morocco, with lock

The Property of a Gentleman.

93 Sir J. Reynolds. Colonel Tarleton, by J. R. Smith, *the state with the early address*

[*See* Illustration.]

94 Sir J. Reynolds. Mrs. Siddons as the Tragic Muse, by F. Haward

95 Sir J. Reynolds. Mrs. Abington, by E. Judkins

96 Sir T. Lawrence. Rural Amusement, by J. Bromley

97 The Celebration of the Fourth of June at Eton, by C. G. Lewis, after W. Evans, *open-letter proof*

98 The Eddystone Lighthouse during the Storm in November, 1824; and The Longships Lighthouse off Lands End, Cornwall, by and after W. Daniell, *aquatints in colours* 2

99 A Ship on her beam-ends in the Bay of Biscay; An Indiaman in a north-wester off the Cape of Good Hope; and Scene from the Red Rover, by and after W. Daniell, *aquatints, in colours* 3

100 H. G. Mirabeau, by P. M. Alix, *printed in colours*

101 A. L. Lavoisier, by P. M. Alix, after Garnerey, *printed in colours*

102 Battle of St. George, near Montoue, by D. Bertaux, after C. Vernet; Franz I, by F. K. Tielker, after P. G. Stembucchi; and four others 6

No. 93.

103 SWISS VIEWS. Vues remarquables des Montagnes de la Suisse, Forty-one coloured Aquatints, by Descourtis and Janinet, after Rosenberg, C. Wolf, Clement Fuesly, etc. including two different plates of Seconde Chûte de Staubbach, one by Descourtis and the other by Janinet; *all being very fine impressions, with untrimmed margins, with frontispiece and letterpress* 42

The Property of a Collector.

FRAMED.

104 Le Prince Lambesc aux Thuilleries, *printed in colours*

105 N. Lavreince. Le Billet Doux, by N. De Launay

106 J. M. Moreau. Couronnement de Voltaire, by C. E. Gaucher

107 Tableau de la Marine Anglaise; and Armée Anglaise en Campagne, a pair, *aquatints, in colours* 2

108 La Revue Royale; Dragon Anglaise; La Famille Royale; and another, *all in colours* 4

109 Fox Hunting, by and after R. F., set of six, *aquatints in colours* 6

110 Horse Racing, set of six, *aquatints in colours* 6

111 The Fox Hunter, after T. Rowlandson, a pair, *aquatints in colours* 2

112 The Chairmen's Terror; and The Pavior's Joy, after T. Rowlandson, a pair; and Army, after the same, *aquatints in colours* 8

113 T. Rowlandson. House of Commons; Board Room of the Admiralty; Royal Cock Pit; and two others, by Pugin, *aquatints in colours* 5

114 Caricatures. A Dasher, and A Bankrupt Cart, a pair; Hero's Recruiting at Kelsey's; and Loyal Souls, *all in colours* 4

115 Caricatures. A Voluptuary, and Temperance, a pair; John Bull, Peace and War, set of four; Patience in a Punt; and two others, *all in colours, nine in six frames*

116 Mrs. Pope as "Juliet," by W. Ward, after M. A. Shee; David Garrick as "Kitely" by J. Finlayson, after Sir J. Reynolds, *cut*; and three others 5

117 Mrs. Mountain, by C. Turner, after Masquerier; and four other Portraits of Ladies 5

118 View of the Tuileries and Louvre, *coloured;* Tom Jones, by F. Bartolozzi, after P. De Loutherbourg; and three others 5

DRAWINGS.

119 Lunardi's New Balloon: Making, Filling, Ascending, Descending, etc., *in water-colours*, with engraved Portrait of Lunardi

120 J. Boyne. A Military Officer, *in water-colours*

121 J. Boyne. A Hackney Coachman, *in water-colours*

122 E. Gilbert. London Views: The Strand with Somerset House; Somerset House from the river; and The Court of Assizes, *in sepia; from the Thiers collection* 3

123 Study of a Man's Head, *in red chalk*; from the Barnard collection

124 T. Rowlandson. The Bells of Ouseley, *in water-colours*

125 T. Rowlandson. Depôt des Gardes Françaises, *in water-colours*

126 T. Rowlandson. Men and Woman at the door of a cottage, *in water-colours*

127 T. Rowlandson. Figure Study, *in water-colours*

128 Oil Painting.—Midnight Conversation, after W. Hogarth, *panel*

UNFRAMED.

129 Portraits of the Different Tribes of Russian Cossacks in Marching Order, by Clark & Dubourg, after Hess; and Interior of a Russian Post House, after G. von Schadow, *aquatints in colours* 2

130 Bob Cherry, and the Spinning Top, by F. Bartolozzi, after W. Hamilton, *both finely printed in colours, but cut to the oval* 2 — 27 . .

131 The Cake in Danger, by W. Nutter, after Russell, *printed in colours, cut* — 6 15

132 F. Boucher. A Boy, *in green and white*; A Man and Dog, *in red*, both by Demarteau; and another, by Bonnet 3 — 7 15

133 F. Boucher. The Love Letter, by R. Gaillard, *proof before letters* — 1 12

134 F. Boucher. L'Agréable Solitude; and Le Pescheur Amoureux, by P. Chenu; and three other Landscapes, after Boucher 5 — 2 5

135 J.-B. S. Chardin. La Ratisseuse; and La Pourvoieuse, both by Lepicié, *a pair* 2 — 1 2 6

136 J.-B. S. Chardin. L'Ecureuse; Le Garcon Cabartier; and another, all by C. N. Cochin 3 — 3 16

137 J.-B. S. Chardin. La Blanchisseuse, by C. N. Cochin; Dame prenant son thé, by Filloeul; and three others, after Chardin 5 — 2 15

138 J. B. Greuze. Divers Habillements suivant le Costume d'Italie, by P. E. Moitte, *title and* 24 *plates* 25 — 9 15

139 N. König. Die Gluck-henne, *in colours, rare* — 12 5

140 W. Hollar. Six Views of Islington 6 — 1 1

141 W. Hollar. Count de la Tour entering into Hemissen; Count de la Tour going to Church; His Visit to A. Roelans; The Firework Display in Hemissen, *the set of four, rare* 4 — 1 6

142 An Album containing engravings in line, several by Hollar; and others after Kobell, Freudeberg, Dietricy, etc., *loosely inserted* *about* 90 — 1 15

143 An Album containing engravings in line, mezzotint, etc. after Sir J. Reynolds, Sir E. Landseer, Sir David Wilkie, Northcote, and others, including Sandby's Professional Card, *loosely inserted* *about* 65 — 3 . .

144 A large folio volume of Whatman paper, dated 1831, containing a number of "HB Sketches," and other lithographs and engravings, *loosely inserted* *about* 56

145 An Album containing engravings, chiefly in line, after Teniers, etc., *loosely inserted* 27

146 A folio volume of Whatman paper, dated 1816, containing a collection of portraits in line, mezzotint, stipple, etc., *loosely inserted* *about* 50

147 Engravings, drawings, lithographs, etc., largely topographical, *a parcel in a portfolio*

148 A folio volume of Whatman paper containing engravings of the French school, including Le Repas de Campagne, and others, after Watteau, etc., and a fine proof before letters of La Naissance, *all loosely inserted* *about* 25

149 Thirty-six Etchings, by Charles, Prince de Ligne; with portrait, and thirty-six other etchings and engravings, by A. Bartsch, *bound together in a volume*

150 A folio volume of Whatman paper containing engravings in line, by Gaillard, Ryland, etc., after F. Boucher, *loosely inserted* *about* 46

151 A similar volume containing engravings in line, after J. B. Greuze, including Les Soins Maternelle, by Beauvarlet, etc. 7

152 A similar volume containing engravings, after Teniers and other Flemish masters, *loosely inserted* 22

153 Etchings, after Guercino, mostly by Bartolozzi, *in a portfolio* 17

154 An Album containing etchings by Antoine Waterloo and H. van. Swanevelt *about* 60

155 A Scrap-book containing a collection of prints in line, mezzotint, stipple, etc., including A Russian Country Sledge and A German Sledge, by Edward Orme; Monstrosities of 1818, by Cruikshank; and other Caricatures, Storming of Ciudad Rodrigo, *aquatint in colours*; The

LOT 155—*continued.*

Spanish Bolero, *aquatint in colours*; Una and the Lion; Lord Grantham and his Brothers, by Cheesman, after Reynolds; others, after Reynolds, Westall, etc. 50

156 The Life of Achilles, by J. B. Probst, after Janssens; and others, by F. Ertinger, *bound together*; and another volume containing Cheron's Vignettes to the Bible; Dutch Sea Views, by G. Groenewegen; and Eight Views representing the Manœuvres of Admiral Keppel, July 27th, 1778 2 *vol.*

157 Kobell: Thirteen Landscapes, including frontispiece, engraved by B. Piringer, and others by the same, after Dietricy, etc.; Sadeler: Views, and Illustrations to the Bible, etc. 2 *vol.*

158 Italian Heads and Figures, by L. Guttenbrunn; Landscapes, by Heideloff, etc. 1 *vol.*

SECOND DAY'S SALE.

LOT

159 J. Jones. Portrait of James Fox, after Sir J. Reynolds

160 T. Watson. The Duchess of Cleveland; Mrs. Whitmore; The Countess of Northumberland; The Duchess of Richmond; The Countess of Ossory; and the Countess of Rochester, after Sir P. Lely, *second state, large margins* 6

161 S. W. Reynolds. Portrait of Sir J. Reynolds in presidential robes, by C. F. v. Brida

162 T. Cheesman. Portrait of General Washington, after J. Turnbull

163 View in the House of Commons, by A. Fogg and Dr. B. Hoadly, after Sir J. Thornhill; Royal Masquerade, Somerset House, and Sigismonda, after W. Hogarth 4

164 C. Turner. Prince Blucher of Wahlstadt on horseback, after C. Back 1

165 Portrait of Francis Columbine with his Lady, by F. Faber, after J. Highmore; Lord Camden, by J. G. Haid, after Reynolds; Marquis of Buckingham, by J. K. Sherwin, after T. Gainsborough; George the Third, by W. Ryland, after A. Ramsay; and two others 6

166 Mr. Kemble in the character of "Hamlet," after G. Hounsom; "Coriolanus," after T. Lawrence; "Richard the Third," after W. Hamilton; and Mr. Bannister, Junr. and Mr. Parsons, in character, "The Village Lawyer," by J. R. Smith, after de Wilde 4

167 Napoleon le Grand, by N. Bertrand, after David

168 Napoleon, "Adieu Mal Maison," by C. J. Linges, after Isabey, *fine impression*

169 Portrait of W. Pitt, after W. Hoare; Edward Hawke, by Wilson, after Knapton; Duchess of Grafton, by J. Smith, after G. Kneller; Countess Cornwallis, by J. Watson, after Reynolds; and three others 7 — 1 10

170 Lieut.-Gen. Sir R. Boyde, by J. Hall, after A. Poggi; Frederic the Third of Prussia, by R. Houston, after Pesne (two copies); Ferdinand, Duke of Brunswick, by R. Houston, after De Morgens; Admiral E. Boscawen 5 — 1 12

171 Charles, Archduke of Austria, by F. V. Durmer, after V. G. Kininger; Charge of the Life Guards at Waterloo, after W. Bromley; The Death of Gen. de Hautpoult at the Battle of d'Eylau, after C. Vernet; and three portraits 6 — 16

172 The Scene before Gibraltar, 14 Sept. 1782, by J. Emes, after J. Jeffreys; and two Views of Gibraltar, by J. B. Harraden, after H. A. Barber 3 — 10

173 Thanksgiving in St. Paul's Cathedral, 1789, by F. Neagle, after E. Dayes; and two others 3 — 11 . .

174 View of Sheerness, by W. Watts, after R. Patin, *proof* — 3 . .

175 The Battle of Camperdown, by J. Hellyer, after T. Whitcombe, *open-letter proof* — 3 17 6

176 Defeat of the Dutch Fleet, 11 October, 1797, by R. Dodd — 1 15

177 Views of the Deptford and Chatham Dockyards, by W. Woollett and P. C. Canot, after R. Paton 2 — 2 2

178 Death of General Montgomery, by J. T. Clemens; The Battle at Bunkers Hill, by J. G. Muller, after J. Turnbull; Four Views on the Hudson River, after Paul Sandby; and another 7 — 18 10

179 Oliver Cromwell dissolving the long Parliament, and King Charles the Second landing at Dover, by J. Hall and W. Sharp, after B. West; and the Death of Major Pierson, by J. Heath, after Copley 3 — 1 10

180 Smugglers Defeated, by R. Earlom, after Sir F. Bourgoise — 1 10

181 Richard Wilson (after), Pembroke Town and Castle, by J. Mason; "Niobe," by S. Smith; Cicero at his Villa; and Solitude, by W. Woollett 4

182 Jupiter and Leda; and Narcissus, by Bartolozzi, after F. Viera 2

183 Sir J. Reynolds. Cymon and Iphigenia, by F. Howard

184 Jupiter and Europa, by T. Cook and R. Pollard, after B. West; and Edgar and Elfrida, by W. Ryland, after A. Kauffman 2

185 Portrait group, "The Finding of Moses," by and after J. K. Sherwin; and Key-plate 2

186 Adam and Eve, by F. Vendramini, after D. Pellegrini; "The Proposal," by H. Meyer, after C. H. Harlow; The Goblin Story; and another, after Stothard; and others 8

187 Vortigern and Rowena, by T. Ryder, after Kauffman; The Triumph of Benevolence, by J. Gillray; and others 6

188 Judith Attiring, by W. Sharpe, after J. Opie; La Rencontre Dangereuse, after Baudouin; and another 3

189 R. Earlom. Hippolitus, after Rubens; and The Enchanted Cave, after D. Teniers 2

190 Rembrandt (after). The Tribute Money, by J. McArdell; Miravan, by V. Green; The Lord of the Vineyard, by S. F. Ravenet; and The Writing on the Wall, by H. Hudson 4

191 J. Ward. Diana and her Nymphs, after Rubens

192 R. Earlom. A Game Market; and A Fish Market, after Snyders; A Concert of Birds, after Mario di Fiori; Rubens, Son and Nurse, after Rubens 4

193 Rubens' Wife, by R. Earlom; and The Watering Place, by J. Brown, after Rubens; and A Portrait of P. P. Rubens, by J. M. Nattier, after Van Dyck 3

194 Cupid and Sappho, by P. W. Tomkins, after J. B. Cipriani; and Ophelia, by F. Bartolozzi, after Madan 2

195 The Frightened Horse; and The Lion and the Horse, by R. Laurie, after G. Stubbs, *coloured* 2

196 George Stubbs, by W. Woollett; Set of Shooting, *mounted on canvas* 4

197 J. N. Sartorius. Pointers, by W. Ward, *open-letter proof*: and Cotton Decks, of Stanfield in Suffolk, age 75, by R. Laurie 2

198 G. Stubbs. Bulls Fighting; and Horses Fighting, by G. T. Stubbs; and another 3

199 N. Lancret. "Le Matin;" "Le Midi;" "L'Apres-dinée;" and "La Soirée," by N. de Larmessin 4

200 Prints, after Watteau, etc., *some modern impressions* 20

201 S. W. Reynolds. "La Surprise;" "Souvenirs;" "Regrets," after Dubufe; and three others 6

202 V. Green. The Children of George the Third, after B. West

203 Conway Castle, by J. Hassell; and other English Topographical views 11

204 George Stubbs. Celebrated Horses, engraved by G. T. Stubbs 11

205 The Return from Coursing, by A. Cardon, after W. Hamilton; The Spanish Pointer, by W. Woollett, after G. Stubbs; and the Heron and Spaniel, after J. Northcott; and another 4

206 A. Cuyp. Etching of Horsemen in landscape, with river, by S. Ireland

207 Swiss Views: Vallée de Chamouni; and another, Entrance to the same, by M. C. Francillon, *coloured* 2

208 The Falls of Arva, by F. Jukes, *aquatint coloured*; and others 5

209 Michael Colbert, by P. Van Schuppen, after J. Le Febure; and Pope Alexander the Seventh, *line engravings* 2

210 Folio Book, with old Whatman paper, *about* 95 *leaves*; 36 *by* 23 *in.*; and another

211 Views of Highbury and Canonbury Places, by R. Pollard and F. Jukes, after R. Dodd 2

The Property of a Gentleman.

212 Battle of The Pyrenees, and Victory of Vittoria, by H. Moses and G. Lewis, after I. M. Wright, *aquatints, coloured* 2

213 Naval Engagements, *aquatints, coloured* 3

214 Lord Glammis and Stag Hounds, by J. Bromley, after D. Wolstenholme; and two others 3

215 Coaching Subjects, *aquatints, coloured* 3

216 View off Gravesend; and Launch of the "Edinburgh," by E. Duncan, after W. J. Huggins, *aquatints* 2

217 The Chain Pier, Brighton, by Brighty; An Exquisite Day; and Promenade, Winter Costumes, 1824, by G. Hunt 4

218 The Death of Tom Moody, after Wolstenholme, *two plates*; and Hunting Recollections, by H. Alken, *two plates* 4

219 Panorama View on the Road to Epsom, by H. Alken, *three sheets, uncoloured*; and one other 4

220 Fox Hunting, set of four, after Wolstenholme; and one odd plate 5

221 Ascot Heath; Epsom; Newmarket, by Sutherland, after H. Alken; and others, *reprints, uncoloured* 7

222 Fox Chase, by D. Wolstenholme, Junr., after D. Wolstenholme, *a set of four* 4

223 Portrait of Driver, by R. G. Reeve, after Wolstenholme, *aquatint in colour*

224 London Markets, by M. Dubourg, after J. Pollard 4

225 H. Kelly, Champion Sculler, *lithograph, coloured*

226 Boxing Match, "Fives Court," *aquatint, coloured*

227 A Spanish Beauty; A Caledonian Beauty; A Cambrian Beauty; and a Portrait of Shakespeare 4

228 Venus and Cupid, by R. M. Meadows, after R. Westall, *in colours*

229	A. Buck (after), by Freeman and Stadler — "Spring," *in colours*		3	. .
230	"Laughter"; and two others — Female Heads, after Singleton, *printed in colours*	3	2	. .
231	Miss Mellon, by C. Turner, after Sir W. Beechey, *in colours*; and another	2	2	2
232	Venus and Cupid, by Bartolozzi, after Cipriani; and another, *in colours*	2	3	5 —
223	Portraits of Mr. and Mrs. Cosway, by R. Thew, after R. Cosway; and Diana Bathing, *oval, in brown*	2	4	10
234	Ladies Yorke, by E. Fisher, after Sir J. Reynolds		1	. .
235	View of Vauxhall Bridge, by W. Daniell, *aquatint, in colours*		3	3
236	Baxter print—Jug of Flowers and fruit			14
237	Drawings—Two Female Heads, and two others	4	20	. .
238	Venus, by Facius, after Titian, *stipple, in colours*			19
239	Miss O'Neill as Juliet, by F. C. Lewis, after G. Dawe; and The Duke of Wellington, by G. Maile, *in colours*	2	1	. .
240	Venus and Cupids; Venus and a dog; and another, *printed in colours*	3	1	3
241	Battle of Waterloo, *coloured*; Uniforms of the Empire Soldiers; and the 5th Dragoon Guards	3	2	2
242	View off Margate, with the Steam Yacht Victory		2	. .
243	New Year's Morning, by G. Hunt, after T. Lane; and two other London Character Sketches	3		11
244	The Mail Guard, by M. Dubourg; two Plates from the High Mettled Hunter; and another, *coloured*	4	2	. .
245	To and From Melton Mowbray	2	3	. .
246	Burial of Tom Moody, by and after Wolstenholme, *damaged*; an Irish Wake; and Sporting Scraps	12	1	. .
247	Napoleon, after Charlet, *proof*; and other Portraits	10	1	1
248	An Aquatic Fête at Dort, after Cuyp; and others—Shipping, etc.	*a parcel*	1	3

249 Guildhall Dinner Ticket; and eight other Fancy Subjects 9

250 Filial Affection, by F. Bartolozzi, after J. B. Cipriani; and another 2

251 Adam and Eve, by N. Schiavonetti, after H. Tristram, *in colours*; and another 2

252 A Turkish Beauty; Grimaldi, by H. Brown; and eleven others, *some in colours* 14

253 Queen Caroline; and the same, as Princess of Wales, by J. Hopwood; and four other Portraits, *some in colours* 6

Various Properties.

Framed.

254 Sir Walter Scott, by C. Turner, after Raeburn, full-length, seated on ruins with his dog, *proof*

[*See* Illustration.]

255 Alfred Crowquill. Pen-and-ink drawing—"The Man and Arms," with inscription: "with Alfred Crowquill's friendly regards to Paul Law"

256 Lady in Greek dress working tambour; and another, *stipple, painted in brown*, a pair, *ovals* 2

257 Venus crowned by the Graces, and another, *circles, in red*, after A. Kauffman 2

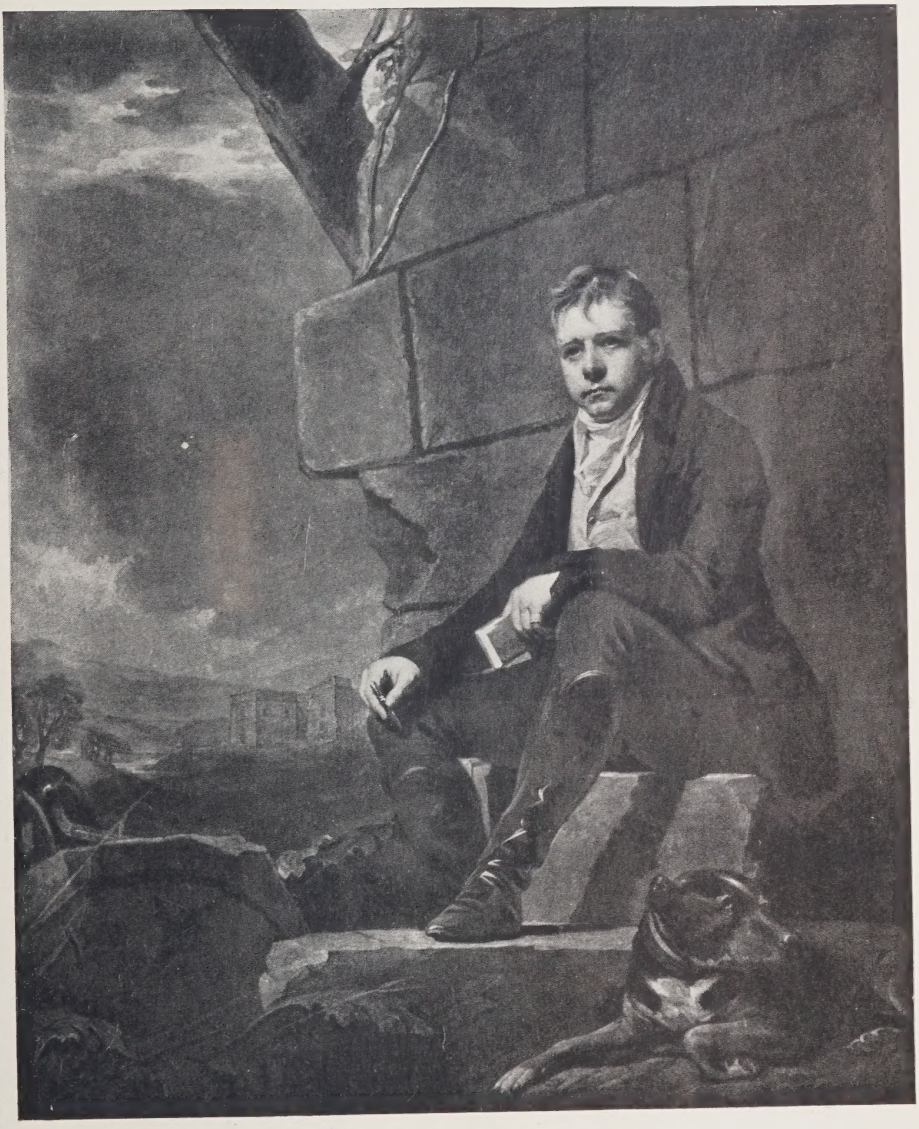
258 Lucius Rossi. The Love Letter, *photogravure, in colours*

259 P. Augrand. La Repasseuse; La Dévideuse; La Fileuse; and La Brodeuse, a set of four, *printed in colours* 4

260 Charity, by Facius, after Reynolds, *in colours*; and another 2

261 The High-mettled Racer, by Alken and Sutherland, a set of six, *in colours* 6

262 The Oxford Drag, a set of four, *aquatints, in colours* 4



No. 254.

The Property of W. Harding Smith, Esq.

withdrawn

DRAWINGS BY J. D. HARDING.

263 263 Study of Trees, *water-colours*, 9 *in. by* 12 *in., framed*

264 Verona, *pencil, tinted*, 14½ *in. by* 20½ *in., framed*; and Dolwyddellan Valley, 13½ *in. by* 19½ *in., framed* 2

265 View of North Wales, *pencil*, 14 *in. by* 21½ *in., framed*; and Old Farm Buildings, South Brent, Devon, 13 *in. by* 19 *in., framed* 2

UNFRAMED.

266 Lyons Cathedral, 1832, *pencil*, 10 *in. by* 14 *in.*

267 Pont du Chateau, *pencil*, 9½ *in. by* 13 *in.*; and four pencil Sketches, on one mount 2

268 Mountainous River View, *water-colour*; Peasant Girl, *water-colour*; Mildenau, *pencil* 3

269 A folio, containing twenty-three Drawings, Sketches and Studies, *in water-colour and pencil*, composed of English and Continental Views, Figure Subjects, etc. 23

270 A similar parcel, containing twenty Drawings, etc. 20

271 A folio, containing fifteen Drawings, Sketches and Studies, *in sepia and pencil*, of Landscapes, etc. 15

272 View of the River at Twickenham, 1830, 10½ *in. by* 15 *in., pencil*

273 Exhibition of 1851, *water-colours*, 14 *in. by* 20 *in.*

274 Two Views of Three Cliffs Bay, Glamorgan; and Lake Geneva, *water-colours* 3

275 St. Malo, *water-colours*, 13½ *in. by* 19½ *in.*; and Mount Courlie, *water-colours*, 11½ *in. by* 17½ *in.* 2

276 Blumless Alp, 8½ *in. by* 13 *in.*

277 Venetian Fishing-boat, *water-colours*, 9½ *in. by* 14½ *in.*; and Studies of Peasants, *pencil* 2

278 Grand Canal, 1845, *pencil tinted*, 14 *in. by* 10 *in.*

279 Verona, *pencil tinted*, 14½ *in. by* 20 *in.*

280 Grand Canal, Venice, 14 *in. by* 20 *in.*

281 Bergamo, 1834, *pencil, tinted*, 10 *in. by* 14½ *in.*

ENGRAVINGS.

FRAMED.

16 282 Prince Arthur's Dream, by P. W. Tomkins, after H. Fuseli, *proof before letters, in brown*

6 . . 283 G. Romney. Lady Hamilton as "The Spinster," by T. Cheesman, *proof before letters*

8 284 H. Bunbury. Paysanne de la Maurianne, by W. Dickinson, *in brown*

1 . . 285 Van Huysum. Studies of Leaves and Flowers, *drawing in pencil and wash*

36 . . 286 SAMUEL COUSINS. Mrs. Braddyl, after Sir Joshua Reynolds, *proof before the title, signed*

6 287 H. S. Beham. Leda

4 288 H. S. Beham. Venus sortie du bain (*B.* 297), by Marc Antonio; and Orpheus, by A. Veneziano 2

5 10 289 La Douce Résistance, by S. Trescar, after Boilly, *printed in colours*

1 . . 290 Mutual Love, by R. Cooper, *coloured*

10 291 Master Hope, by S. Cousins, after Sir T. Lawrence

15 292 Bagster Prints, *in colours*—The Rev. J. Williams, and The Rev. R. Moffat 2

16 293 A painted Print, *on glass*—Pastoral

1 10 294 C. Cattermole. Soldiers Besieging a Castle, *water-colour drawing*, 9¾ *in. by* 8¾ *in.*

3 10 . 295 Galatea, after Luca Giordano; and Calisto in her Retirement, after Sir A. Van Dyck, both by R. Earlom, *in colour* 2

The Property of Pinhorn Wood, Esq.

of Pevensey, Sussex.

WATER-COLOUR DRAWINGS

IN PASSE-PARTOUTS.

L. J. WOOD.

296 The Old Tower, Kenilworth Castle, 13 *in. by* 21 *in.*; and Old Abbey Gate, Kenilworth, 14 *in. by* 20 *in., both signed* 2

297 Entrance to the White Hall, Kenilworth Castle, 10½ *in. by* 15 *in.*; and Gateway at Kenilworth Castle, 18½ *in. by* 12½ *in., both signed* 2

298 Rigg Mill, near Whitby, 15 *in. by* 21½ *in.*; and Cock Mill, near Whitby, 21 *in. by* 15 *in., both signed* 2

299 Whitby Abbey, 17 *in. by* 13½ *in.*; and Whitby Abbey, North End 19 *in. by* 13½ *in., both signed* 2

300 On the River at Cock Mill, near Whitby, 15½ *in. by* 11½ *in.*; and Sandsend, near Whitby, 10½ *in. by* 15 *in., both signed* 2

301 Farm Buildings at Throwley, S. Devon, 12½ *in. by* 19 *in.*; and A Church Tower, 19 *in. by* 12½ *in., both signed* 2

302 On the River, Stratford-on-Avon, 12½ *in. by* 19 *in.*; and The Room in which Shakespeare was born, 11 *in. by* 14 *in., both signed* 2

303 Abinger Hammer, Surrey, 12½ *in. by* 19 *in.*; and The Old Smuggler's House, Pulborough, 16½ *in. by* 12½ *in., both signed* 2

304 Old All Saints' Church, Hastings, 11½ *in. by* 15 *in.*; The South Porch, All Saints' Church, 13½ *in. by* 10½ *in.*; and Salter's Lane, Hastings, 9½ *in. by* 13½ *in., all signed* 3

1 10 305 Ecclesbourne, near Hastings, 11 *in.* *by* 15 *in.*; and Ecclesbourne Glen, 10 *in.* *by* 14 *in.*, *both signed* 2

1 10 306 On the East Cliff, Hastings, 10 *in.* *by* 14 *in.*; The Coast, 13½ *by* 19 *in.*; and Cliffs, Fishmarket, Hastings, 14 *in.* *by* 10 *in.*, *all signed* 3

1 10 307 In the Old Fish Market, Hastings, 12 *in.* *by* 17 *in.*; and Old Houses in All Saints' Street, 10½ *in.* *by* 15 *in.*, *both signed* 2

1 18 308 Old Water Mill at Rowesley, Derbyshire, 18½ *in.* *by* 12½ *in.*; Room in Haddon Hall, 10 *in.* *by* 13½ *in.*; and Lane Scene on the High Tor, Mount Masson, 8 *in.* *by* 10½ *in.*, *all signed* 3

1 10 309 At Carlton, Suffolk, 6½ *in.* *by* 10 *in.*, *initialled*; and Brading Church and Stocks, Isle of Wight, 12½ *in.* *by* 9½ *in.*, *signed* 2

3 - - 310 Tintern, Monmouthshire, 7 *in.* *by* 10½ *in.*; Cardiff Castle, 7 *in.* *by* 10½ *in.*; Chepstow Castle, 7 *in.* *by* 10½ *in.*; and Dover, 6½ *in.* *by* 10 *in.*, *all initialled* 4

3 10 311 Market Place, Boppard, 11½ *in.* *by* 18½ *in.*; and Convent St. Amande, Rouen, 19 *in.* *by* 12½ *in.*, *both signed* 2

2 12 6 312 Dietz on the Lahn, 12½ *in.* *by* 17 *in.*; Andernach on the Rhine, 13½ *in.* *by* 9½ *in.*; and Braubach on the Rhine, *in pencil*, 15 *in.* *by* 10½ *in.*, *all signed* 3

2 12 313 Place de la Pucelle d'Orléans, Rouen, 7½ *in.* *by* 11 *in.*; Palais de Justice, 8 *in.* *by* 10½ *in.*, *both in sepia*; and three others, *in pencil* 5

1 8 314 Old Chestnut Trees in Greenwich Park, 17 *in.* *by* 13 *in.*, *signed*

END OF SALE.

£ 953. 13. 6. Total

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CATALOGUE

OF

AN IMPORTANT COLLECTION OF

JAPANESE COLOUR PRINTS

COMPRISING

EIGHTEEN TRIPTYCHS, IN FINE STATE,

By KIYONAGA, SHUNZAN, UTAMARO, YEISHI, TOYOKUNI, and others;

YEHON GINSEKI AND FUGEN-ZŌ,

two of Utamaro's choicest illustrated books;

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A VERY RARE TRIPTYCH BY ENSHUTEI SHIGEMITSU;

Hitherto Unrecorded Prints by Hiroshige;

AND

Chinese and Japanese Drawings on Silk,

ETC.

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BY MESSRS.

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AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On FRIDAY, the 5th of JUNE, 1914,

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VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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CATALOGUE

OF

JAPANESE COLOUR PRINTS.

SHIGENOBU (Nishimura), *worked* 1700–1740.

LOT

1 **Odori Kofu**, "Style of the Dancer." Full-length figure of a woman with an UCHIKISE over her head, followed by a young girl attendant; HOSO-YE, URUSHI-YE; *signed* NISHIMURA SHIGENAGA

See Illustration. Plate I.

KIYOMASU (Torii), 1679–1762.

2 **Chorio**: An Ukiyoe Analogue of the Chinese story of Chorio handing the shoe to the sage Kosekiko, a youth stooping to return her GETA to a woman who has dropped it in the snow, and knocking out the snow that clogged it; HOSO-YE TAN-YE, *coloured by hand*; *signed* TORII KIYOMASU

See Illustration. Plate I.

KIYOHIRO (Torii), 1708–1766.

3 **Theatrical Duo**: Ichikawa Danjuro in male character, standing on a ladder propped against a house in Yedo Machi, in the Yoshiwara, and Nakamura Kiyosaburo in female character standing below; HOSO-YE *in pink and green; signed* TORII KIYOHIRO

KIYOMITSU (Torii), 1735–1785.

4 **A Falcon** attacking a Crane; *a black and white print*, 22 *in. by* $11\frac{1}{4}$ *in.*; *signed* TORII KIYOMITSU

5 **Sam buku tsui**, "A Set of Three." An undivided HOSO-YE triptych with the beauties of three towns indicated by the branches of trees above them; on the right, Cherry Blossoms of Yedo, in the centre the Willow of Shimabara, Kyoto, and on the left the Plum Blossom of Osaka, each woman with her KAMURO. The Yedo KAMURO carries a toy Daruma, the Kyoto one carries a TOBAKO-BON, and she of Osaka a love letter; *printed in Indian red, pink and black*; *signed* TORII KIYOMITSU

See Illustration. Plate II.

6 **Sanokawa Aizō** as a young girl standing under an umbrella, at the time he was taking the name of Sanokawa Ichimatsu; *inscribed* AIZO ARATAME SANOKAWA ICHIMATSU; HOSO-YE *in pink, slatey blue and green*; *signed* TORII KIYOMITSU

SUKENOBU (Nishikawa), 1677–1751.

7 **Yehon Asukayama**, "Picture Book of Asukayama." Really full-length figures of various types of women; *large size with scrolled corners to the frames*, 1 *vol.*, *first edition*, *Kyoto*, 1739, 29 *pp. of illustrations in black and white*; *signed* KARAKU BUNKADO NISHIKAWA SUKENOBU, *publisher* KIKUYA ZEMBEI (*one leaf missing*); *from the Hayashi collection*

HARUNOBU (Suzuki), 1703–1770.

8 **Takasago no Kihan**, "Returning Boats at Takasago." Two youths seated in a sailing boat, one looking backward, the other waving his hand in the same direction, full moon in the sky; HOSO-YE; *one of a set* FURYU UTAI HAKKEI, "Eight refined Views of Operatic Songs"; *signed* HARUNOBU

9 **Chi**, "Wisdom." The interior of a house looking out on to a garden with stepping stones under the ENGAWA, and a vase of honeysuckle standing on it, a mother bending over her little girl teaching her to write, and another girl seated by the table looking on; *full size almost square, one of a set*, GOJŌ, "The Five Cardinal Virtues"; *signed* HARUNOBU, *and dated* MEIWA 4, 9*th month* = 1767; *from the Kyosai collection*

See Illustration. Plate III.

10 **On the Balcony of Yorozu-ya**, overlooking Yedo Bay. A Youth smoking and putting a new string to his WARAJI, and a young woman and her maid seated taking refreshments; *large size, almost square, with a poem in the clouds*; *signed* HARUNOBU

See Illustration. Plate III.

11 **Illustration of a Poem by Koshikibu no Naishi**:—

As, by Ōe's mount
And o'er Iku's plain, the way
Is so very far,—
I have not yet even seen
Ama-no-hashidate.

The NAISHI (Lady-in-waiting) Koshikibu was so young a poetess that is was thought by some she received her inspirations from her mother, a poetess of great fame. Once, while her mother was away with her husband in Tango, the Chūnagon Sadayori jestingly asked if she had had a letter from her mother lately, and was about to pass on, but Koshikibu plucked him by the sleeve and answered him with this impromptu TANKA. In the picture he is just pulling his sleeve away from her to escape, not being able suddenly to reply in like verse; *large size, almost square; one of the* HYAKUNIN ISSHU *set; signed* HARUNOBU

See Illustration. Plate III.

12 **Ni Gatsu**, "Second Month." Night Scene. A young man standing on a fence breaking off a branch of plum blossom for his lady-love, who is leaning on a stone garden lantern; *black background, large size, almost square, with poem in the clouds; one of a set,* FUZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons"; *signed* HARUNOBU, *published* 1770

13 **A Reverie.** A Yoshiwara Beauty in a white robe standing on the ENGAWA of a house, looking at a yellow flower growing by the CHOZU-BACHI, and behind her on the SHOGI, the shadows of a SAMISEN player and a woman with a SAKÉ kettle serving a man; *large size, almost square, without title or text; signed* HARUNOBU

14 **Fishing on the Sumidagawa.** Two Girls with rod and line in a boat, one holding a fish she has just caught, and a youth standing up holding the RO; in the background the far bank of the river at Mimeguri with the Torii of the Temple just showing above the embankment; *large size, almost square, without title, text or signature*

See Illustration. Plate III.

15 **Sotoba Komachi**: An Ohara wood-seller with a bundle of brushwood on her back seated on a log wiping her bosom with a handkerchief, and her little boy about to throw a stone at a cicada on the trunk of a cryptomeria on the bank of a stream; *large size, almost square, without title or text, only the emblem of rain-coat and hat in an inset square at the top corner; unsigned*

16 **Manyemon** in the grove at the entrance to Kasamori Temple meets two fairies advancing on clouds, who give him a magical compound; *oblong,* YOKO-YE; the first illustration to FURYU ENSHOKU MANYEMON "Manyemon's Feast of Love"; *unsigned*

YOSHINOBU (Yamamoto), *worked c.* 1755–1769.

17 **Onoye Matsusuke** as a young girl seated before a TOKOMONO, where is hung a portrait of himself in male character on a KAKEMONO; HOSO-YE *in pink and green*; *signed* YAMAMOTO YOSHINOBU

*** Prints by this artist are very rare.

See Illustration. Plate I.

KORIUSAI (Isoda), 1720–*c.* 1782.

18 **Shiraya of Wakana-ya.** Full-length figure of the lady standing looking at her two KAMURO, one of whom holds a model of a cat on a tray; *full size, upright, one of the series,* HINAGATA WAKANA NO HATSUMOYO, "The First Dyed Designs for Spring Grasses"; *signed* BUKO, YAGENBORI INSHI KORIUSAI, *i.e.* "Koriusai the retired man of Yagenbori, Yedo"

19 **Miyakoji of Naka Omi-ya,** on parade, passing to the left with a SHINZO on her far side; two KAMURO behind, and another SHINZO in the rear; *one of the same set as the foregoing*; *signed* BUKO, YAGENBORI INSHI KORIUSAI

20 **Hashirakake:** A Wrestler, six feet ten inches high, standing holding up a young OIRAN, clinging to him on his forefinger; at the side, full particulars of his dimensions, weight and eating capacity are given; *signed* KORIUSAI

21 **Hashirakake:** Two Girls dancing, the rear one with a fan decorated with a crane flying before the sun, and the foremost one beating a TSUZUMI; *signed* KORIUSAI

22 **Hashirakake:** The Letter-reading Scene of the Chiushingura travestied. A young OIRAN squats on the ENGAWA reading the letter by the light of a lantern, a man on the balcony holding a mirror sees the reflection of the letter while pulling hairs out of his face with tweezers, and an amatory man below the ENGAWA is lifting the girl's clothes; *the colours in this print are all in Harunobu style*; *signed* KORIU

See Illustration. Plate XIII.

23 **Hashirakake:** The Letter-reading Scene, another version. An Actor in female attire stands reading the letter by a lantern hanging on a pine branch, an OIRAN seated on the balcony catches the reflection of the letter on a folding pocket mirror, and a man under the ENGAWA is reading the end of the scroll; *signed* KORIU

24 **Hashirakake:** A Youth as TEKKAI, exhaling the figure of himself, mounted on a horse, which a girl as CHOKWARO has let out of the magical gourd; *signed* KORIUSAI

25 **Hashirakake**: Hanaogi of Ogi-ya on parade passing to the left under a house lantern on a wall bracket, and a KAMURO on the near side; *signed* KORIUSAI

26 **Hashirakake**: A Youth leaning on a song-book open on a book-box, dreaming of himself as in the chorus of a theatre, with a young girl by his side holding a SAMISEN; *signed* KORIUSAI

SHUNSHO (Katsugawa), 1724–1792.

27 **Ise Monogatari**, "Tales of Ise." Four of the best pages of illustrations from this work, *first edition, published about* 1780; *three of them signed* SHUNSHO (2)

28 **An Actor** of the Ichikawa School as an old woman with her hair hanging down, standing under an umbrella beside a stream; *black background*; HOSO-YE; *signed* SHUNSHO

29 **Lovers.** A Youth standing holding a fan and looking down at a young lady on one knee holding his sleeve, with head averted, modestly blushing like the maples which show in the garden outside; *medium size, almost square, with poem in the clouds*; *signed* KATSUGAWA SHUNSHO, *and with the "jar" seal*

30 **Hashirakake**: The Letter-reading Scene from the Chiushingura. Uranosuke looking up at Okaru on the balcony leaning on the rail, while the spy Kudayu reads the end of the scroll through a big pair of glasses; *signed* KATSUGAWA SHUNSHO

See Illustration. Plate XIII.

SHUNTEI (Katsugawa), 1769–1820.

31 **Hakone Reigen Izari Adauchi**: "A Wonderful Exhibition of Divine Power in Hakone. The Cripple Strikes the Enemy." Triptych: Inuma Katsugoro was a cripple who was unable to avenge the murder of his father, but Hatsuhana married him and performed penance by standing under a waterfall, when suddenly the murderer appeared and the cripple was miraculously endowed with power to kill him. In the scene Katsugoro is attacking Takeguchi Kozuke, and Hatsuhana and her younger sister are assisting; *full size, upright*; *signed* SHUNTEI, *and dated Rat year*, 4 = 4*th month*, 1804 (3)

SHUNYEI (Katsugawa), 1769–1819.

32 **A Long Surimono** for the Dog year. A Dog with its fore paws on a vase in which is a dwarfed plum tree in blossom, in front of a TSUITATE painted with cranes and pines; *signed* SHUNYEI

KIYONAGA (Torii), 1752–1814.

33 **Boshun Bansho**: "Evening Bell, late Spring." Two women walking along to the right in the country, and a youth following behind with a branch of peach blossom over his shoulder; *medium size, almost square, one of a set*, SHIKI HAKKEI, "Eight Views of the Four Seasons;" *signed* KIYONAGA

34 **Gotai Heike Shiraishi Banashi**: "The Story of Shiraishi of the Heike Clan." A man with a sword defending a girl against two other men, one with a policeman's JITTEI, and the other with a tub; *medium size, almost square*; *signed* KIYONAGA

35 **Spring Scene** at Dokan Yama, looking through cherry fields in blossom across the rice fields, in the foreground a woman with a key pattern KIMONO and a black figured OBI passing to the left, followed by a woman in a black KIMONO carrying a gourd bottle over her shoulder, and a page boy beside them who is stepping on a knoll under a cherry tree; *full size, upright*; *signed* KIYONAGA

See Illustration. Plate IV.

36 **Maple Viewing.** Two Ladies passing to the right on a hill side where maple leaves are lying, with a stream at its base, a maid servant at the near side speaking to one of them, and a young girl following in the rear; *full size, upright*; *signed* KIYONAGA

*** From the Hayashi collection.

See Illustration. Plate IV.

37 **A Hawking Party.** A young noble with a hawk on his gauntleted hand passing to the left followed by a young lady carrying his sword over her shoulder, and talking to another lady by her side who carries his outer coat, and another young attendant who is calling the youth's attention to something in the rear; *full size, upright*; *signed* KIYONAGA

See Illustration. Plate IV.

38 **A Group of three Women** standing in front of a tea-house, a waitress in the centre, a young woman in black KIMONO on the left, and an older woman with chequered OBI on the right; *full size, upright, one of a set*, TOSEI YURI BIJIN AWASE, "Beauties of the Courtezan Quarter of the Present Day Compared;" *signed* KIYONAGA

39 **Theatrical Scene.** A man seated on the bank of a stream looking up at a woman standing and holding a scarf who is looking down at him; in the rear a chorus of two singers and one with SAMISEN; *full size, upright*; *signed* KIYONAGA

40 **Hashirakake.** A woman standing looking down at her mirror on a stand, and overhead a hanging ball of SHINOBU (Davallia bullata), a coiled fern, the foliage printed from colour blocks only ; *signed* KIYONAGA

SHUNCHO (Katsugawa), *worked c.* 1770–1790.

41 **Beside the Shinobazu Pond.** A woman in a travelling hat standing with her back to a stone lantern looking down at the water, a young lady with her back to one of the pillars of a TORII holding up a flower to show to the elder woman, and a youth in the rear holding a fan and looking round at the flower ; *full size, upright, probably one sheet of a triptych* ; *signed* SHUNCHO ; *sealed* CHURIN

See Illustration. Plate IV.

42 **New Year Sports** : Two Sheets, on the right two women with battledores and another woman and little girl beside a KADOMATSU, facing, a group of a woman and young girl on the left, the latter of whom is batting up a shuttlecock, and a SAMURAI and page boy passing by ; *full size, upright* ; *signed* SHUNCHO

See Illustration. Plate V.

43 **Tea House Scene** : A Group of three women seated on the floor, one with a SAMISEN in front of a partition between two doors through which the quadrangle and further apartments are seen, and two women standing one in each doorway ; *one sheet of a triptych, full size, upright* ; *signed* SHUNCHO

SHIGEMASA (Kitao), 1738–1819.

44 **Setsu, Koromo Uchi Tamagawa.** An interior scene, with SHOJI open, showing a maple tree outside, a woman on her knees with a KINUTA pausing in beating linen to talk to a girl who is bending over her ; HOSO-YE, *one of a set*, UKIYO MU TAMAGAWA, *with the red sign of the publisher* MORIJI ; *signed* KITAO SHIGEMASA

*** From the Wakai collection.

See Illustration. Plate I.

UTAMARO (Kitagawa), 1754-1806.

45 **Yama Uba Embracing Kintoki.** Bust Figure without background, the woman holding the child tightly wrapped in her KIMONO, kissing his lips ; *full size, upright ; signed* UTAMARO

46 **Yehon Gin-sekai**: "Pictures of the Ground covered with Snow." A Book of Poems by various authors, and five double page illustrations in colours, the first and last further decorated with metal printing.

(1) Interior of the Imperial Palace, the Emperor seated and a Court Lady rolling up the reed blind for the Emperor to view the garden in snow.

(2) Two men on an embankment of the Yodo river towing along a boat, *in finely graded black and grey.*

See Illustration. Plate VII.

(3) Night scene in a tea-house, with shadows on the SHOJI of guests being entertained; outside the screen on the left a servant is opening the SHOJI to let a GEISHA see the snow falling.

See Illustration. Plate VII.

(4) The Sumida river at Mimeguri, a boat on the river, and people passing along the further shore where the Torii of a temple rises behind the bank.

(5) Nine children in a garden, making a snow lion, rolling a great ball and two of them fighting.

The preface by Yadoya Meshimori, *dated Dog year, 1st month* = 1790; 8 *pages of text at the end*; *signed* KITAGAWA UTAMARO; *sealed* TOYOAKIRA *and* UTAMARO. *Publisher* KŌSHŌDŌ (Jūzabrō).

*** First edition.

47 **Fugen-zō**. "A Picture of Fugen," a Buddhist Divinity "the augmenter of life," really a Book of Poems on Spring, by various authors, with five double page illustrations in colours, and gold-sprinkled clouds.

(1) Naka no Cho, Yoshiwara, with a group of women on the balcony of one of the houses looking out on the cherry blossoms and the procession of TAYU, of which only the tops of umbrellas are seen.

(2) A Picnic in the country, five men seated and standing on mats under pine trees looking at an advancing party of women and girls.

(3) The Return from a Picnic. Two women helping along a third who has been imbibing too freely of SAKÉ, a man with a fan coming dancing along behind, and two porters with the SAKÉ tub in the rear.

See Illustration. Plate VII.

(4) Two elderly women viewing cherry blossom at Dokan Yama, two men behind them, and a porter carrying the picnic set in the rear.

(5) Cherry blossom at Gotenyama, with two young women highly amused passing to the left, behind them a man knocking out his

LOT 47—*continued.*

pipe into a SUIGARA-AKE NETSUKE, and two porters standing by taking a rest, in the distance junks on Yedo bay.

See Illustration. Plate VII.

The preface by Tsuuriko, *dated Dog year, 3rd month* = 1790; 10 *pages of text at the end*; *signed* KITAGAWA UTAMARO. *Publisher* KŌSHŌDŌ (Jūzabrō)

*** First edition.

48 **A Hawking Party.** Triptych: In the centre, at the top of a stone walled landing place on the Sumida river, a NORIMON has been landed, and a Princess is standing outside it under an umbrella held by an attendant, arranging her SHIKAKE, with two kneeling attendants before her; on the right sheet several of the female box carriers and spear bearers are still in the boat waiting to land; and on the left two little girls with boxes tied in silk, a young man holding a hawk, are waiting to move off, and a girl is holding her mistress's long pipe and tobacco pouch in silk covers. On the river, on the right, other boats bearing members of this or some other party are crossing, and Fuji lies in the distance; *full size, upright; signed* UTAMARO (3)

*** Very rare. Not recorded by Kurth.

See Illustration. Plate VIII.

49 **The Seven Ri Beach**, centre sheet of a triptych. A Woman traveller on horseback stooping to speak to the boy driver, and two women walking beside her; *full size, upright; signed* UTAMARO

50 **Taiko with the Five Yoshiwara Beauties**, right-hand sheet of a triptych. A Group of three women and a girl on the left of Taiko, whose hat-bearer kneels at the back; *full size, upright; signed* UTAMARO

51 **Night Festival on the Sumida River**, centre sheet of a triptych. Two Women and a child with an insect cage passing along the dark foreshore of the river, and part of the Ryogoku bridge in the distance on the left; *full size, upright; signed* UTAMARO

52 **Hashirakake of special size**: HITOMOTO OF DAIMONJI-YA on parade passing to the left, wearing a black SHIKAKE decorated with TAKARAMONO and a yellow OBI figured pink, her KAMURO on the far side turning to call her attention to some one not visible; *signed* UTAMARO, *publisher* MURATA-YA JIHE

SHUNZAN (Katsugawa), *worked c.* 1776–1810.

53 **The Daidaiko Party at Futami ga ura.** Triptych. A company of pilgrims from Yedo outside a tea-house on the hills behind the beach of Futami admiring the view, with the Husband and Wife

LOT 53—*continued.*

rocks in the distance. The tea-house on the right, with a waitress and two other women outside; in the centre a mother and two children on a horse led by a boy, and a woman stooping to tie on her sandal; on the left a group of three women and a man, one of the women seated smoking, with a scarf loosely thrown over her head; *full size, upright*; *signed* SHUNZAN

See Illustration. Plate VI.

SHARAKU (Toshiusai), *worked c.* 1775–1810.

54 **Ōtani Oniji**: Bust Portrait in male character looking to the right, his hands, with fingers spread open, held before him; on a silver ground; *full size, upright*; *signed* TOSHIUSAI SHARAKU

See Illustration. Plate IX.

YEISHI (Hosoda), *worked c.* 1780–1805.

55 **Hinatsuru of Choji-ya** on parade, passing to the right, a KAMURO on her near side, two SHINZO behind, and another KAMURO in the rear; mainly in blacks and greys on a pale yellow ground; *full size, upright*; *one of the series* SEIRO YEDO MURASAKI, "The Purple of the Yedo Tea-houses"; *signed* CHOBUNSAI YEISHI

See Illustration. Plate IX.

56 **Dai Fuku Maru**, "The Great Luck Boat." Triptych. Seven Ladies as the Seven Gods of Good Fortune in a roofed river boat. In the centre, one standing as Daikoku with a fan painted as his mallet, pointing to another, seated, as Ebisu with rod and line flicking a tiny fish in the air for the attention of the only man present; one standing with her back to the prow, and three others under the roof towards the stern end; *full size, upright*; *signed* YEISHI

See Illustration. Plate X.

57 **The Garden Front of the House Kano-ō** at Sode ga ura. Triptych. A Group of six women, seated or standing, looking out on to a garden where are two artificial figures of a tiger and a dragon, and a monument inscribed with a poem by Santo Kyoden, and a page-boy leaning on the rail looking at the same scene. A notice-board in the centre tells that the artificial animals were made by one UNEJI, a maker of tobacco pouches; *full size, upright*; *signed* YEISHI

See Illustration. Plate XI.

58 **Ryaku Tsure-zure Gusa**, the title of an ancient book of subjects for leisure moments. Triptych. On the right a lady seated playing the KOTO, and another standing holding a SHŌ; in the

LOT 58—*continued.*

centre a lady stooping with food on a tray for a crane and another standing looking on; and on the left two ladies, one holding a Court fan, talking to each other; overhead, poems in pale yellow clouds; *full size, upright*; *signed* YEISHI

See Illustration. Plate XII.

59 **A Tokugawa Princess Viewing Cherry Blossoms.** Triptych. The lady seated in her carriage on the right hand and centre sheets, handing a poem she has written to one of her ladies-in-waiting, who is making SHAGAMI and holding a fan to receive it, on the other side of the shafts a young girl is holding a water-pot for the ink; four other lady attendants are grouped around the carriage, and on the left-hand sheet two ladies are making SHAGAMI, and another is hanging a poem on one of the trees; *full size, upright*; *signed* YEISHI

60 **Prince Genji at Suma,** one sheet of a triptych. The Prince standing on the ENGAWA of a house looking out to sea, and a lady kneeling by the corner holding his sword; in the foreground a lady at a writing table holding a TANJAKU, and another lady standing a lacquer box tied with tassels; *all printed in blacks and greys*; *full size, upright*; *signed* YEISHI

61 **Tea-house on the Sumida River**: View overlooking the river; a young man seated on the ENGAWA holding a pipe and talking to a waitress, behind whom stands a young woman holding a split bamboo fan; *one sheet of a triptych*; *full size, upright*; *signed* YEISHI

62 **A Group of Three Women**: A young lady standing talking to a maid who is kneeling with one arm on a low rail, and an elder woman standing behind them; the partitions are open with a view to the garden on the other side; up the garden fence a convolvulus is growing; *one sheet of a triptych of the Genji series, mainly printed in black and grey*; *full size, upright*; *signed* YEISHI

YEISHIN (Choensai), *c.* 1810.

63 **A Young Man,** half-length figure, holding a hawk on his left hand, and a small stick in his right hand laid on his shoulder; without background; *full size, upright*; *signed* CHOENSAI YEISHIN

See Illustration. Plate IX.

TOYOKUNI (Utagawa), 1769–1825.

64 **At Takanawa**: Beside the "Big Tree Barrier," a man holding an open fan is stopping to speak to a Geisha, her attendant carrying her SAMISEN is looking backwards, and a woman standing on the

LOT 64—*continued.*

far side of the man is looking in the same direction ; in the background, moored junks in the bay of Yedo ; *full size, upright* ; *signed* TOYOKUNI

See Illustration. Plate V.

65 **Ebb-tide at Shinagawa** : A young man and two young women standing on the beach, strewn with shells, one of the girls emptying the hot ash from her pipe into the man's pipe to give him a light ; *probably one sheet of a triptych* ; *full size, upright* ; *signed* TOYOKUNI

See Illustration. Plate V.

66 **A Tea-house Waitress** : Three-quarter-length figure, holding a cup on a stand in her right hand, and a split bamboo fan across her bosom with her left hand ; the key block printed in pale grey ; *full size, upright* ; *one of a set of three* FURYU SAM BUKU TSUI ; *without background* ; *signed* TOYOKUNI

See Illustration. Plate IX.

67 **The Kano-o Tea-house** at Sode ga ura, one sheet of a triptych. A tea-house waitress with a cup stand in her hand, a youth and two women, all standing in a line with their backs to the sea looking at something to their right ; on the curving shore to the right, booths and houses ; *full size, upright* ; *signed* TOYOKUNI

*** Early work and very rare. From the Hayashi collection.

68 **A Tea-house Scene** : One of the booths on the bank of a river with people inside, and a young girl and a woman standing talking together outside ; *probably one sheet of a triptych* ; *full size, upright* ; *signed* TOYOKUNI

*** Early work.

69 **Theatrical Duo** : Two half-length figures of Men, one with bare stomach the other holding a sword, in the play TENJIKU TOKUBEI ; black ground ; *full size, upright* ; *signed* TOYOKUNI

HOKUSAI (Katsushika), 1760–1849.

70 **Flower Thieves** : Three Women in a boat, one standing with a pole driving the bow into a bank beneath a cherry-tree, and another woman, supported by the third, reaching up and breaking a branch of the blossoms ; *full size, oblong* ; YOKO-YE ; *unsigned*

See Illustration. Plate II.

71 **A Picnic Party** : Three Women, who have been having a day in the country under a Kashiwa tree, are preparing to return home, two are picking some small mushrooms and the third is giving orders to the porters who are packing up ; *full size, oblong* ; YOKO-YE ; *unsigned*

72 **A Long Surimono**: A Basket-full of Mushrooms, a Fan, and some Chrysanthemum Blooms, the white ones rendered in gauffrage; *signed* HOKUSAI

73 **The Six Great Poets**, each seated, with their poems above; *a complete set, full size, upright; each signed* KATSUSHIKA HOKUSAI (6)

74 **Two Blue Prints**: Moso kneeling in the snow astonished at the great sprout of bamboo; and a Man standing on the edge of a tub washing vegetables; *both half block prints; signed* ZEN HOKUSAI I-ITZU (2)

75 **Tokaido Yoshida**: A Tea-house at Yoshida on the Tokaido, where one of the waitresses points out Fuji to two ladies on the balcony; in the left foreground one of the KAGO carriers beats his sandal with a mallet to soften it; *No.* 22 *of the Thirty-six Views of Fuji*; *signed* ZEN HOKUSAI I-ITZU

*** First edition.

76 **Fukagawa, Mannenbashi**: Fuji seen through the Piers of the Mannen Bridge, in the Fukagawa quarter, which spans the canal like the segment of a circle; *No.* 31 *of the Thirty-six Views of Fuji*; *signed* ZEN HOKUSAI I-ITZU

*** First edition, but discoloured.

77 **The Roben Fall**, Province of Soshu, and **The Yoro Fall**, Province of Mino; *two of the series of Waterfalls*; *full size, upright*; *each signed* ZEN HOKUSAI I-ITZU

*** Late editions.

78 Illustration of a Poem by **Sei Shōnagon**:

Though in middle night
By the feigned crow of the cock
Some may be deceived;—
Yet, at AUSAKA's gate
This shall never be allowed.

The poem has reference to a Chinese Prince Mōshōku, who, escaping from captivity, arrived at the barrier KANKOKUKWAN to find it closed, and only to be opened after cock-crow, when one of his retainers KEIMEI, mounted a tree and imitated the crowing of a cock so well that all the other cocks in the neighbourhood began to crow, the guard turned out, opened the gates, and the party pursued their journey. SEI SHŌNAGON wrote this poem to a lover, DAINAGON YUKINARI, who left her early one morning under the excuse that the crowing of a cock made him think day was near.

*** First edition.

79 **Hokusai Gwashiki**: "Methods of Design by Hokusai," 1 vol. *apparently the first edition of* 1819, *but the last pages of signature and date missing*; 42 *pp. of illustrations in black and white, tinted pink*

80 **Fugaku Hyak'kei**, "One Hundred Views of Fuji": Vol. I of the First Edition, *complete with original covers and Falcon's Feather label, dated* 1834; vol. II, *complete, an undated edition*; vol. III, *wanting one sheet, an undated edition* (3)

SORI (Tawaraya), *c.* 1810.

81 **Long Surimono**: A Chrysanthemum Show in the gardens of a tea-house, with people viewing the flowers and a waitress bringing out cups of tea on a tray; *signed* SORI

See Illustration. Plate XIV.

HOKKEI (Todoya), 1780–1858.

82 **Three Surimono**: A White Goat standing under a blossoming plum-tree on a red ground.—A Woman standing on a plank bridge over a stream near the Shinobazu pond.—A Tosa Picture on a table screen, a panel of poems and a KUSUDAMA; *all signed* HOKKEI (3)

83 **Izu. Chinuki no Hi**, "The Aqueduct of Chinuki, Izu": Travellers passing under the wooden structure on which a crane is resting, others pausing to look up at it, and Fuji in the distance, *a long narrow print, one of the very rare set* SHOKOKU MEISHO, "Celebrated Views of Our Native Land"; *signed* KIKO HOKKEI

See Illustration. Plate XIV.

GAKUTEI (Yashima), *worked* 1800–1840.

84 **Katsushika Ni-ju-shi Sho**, "The Twenty-four Generals of Katsushika": Three of the series of SURIMONO—TAKEKAME TSUCHI NO DAIJIN, a warrior Minister of State seated on a rock leaning on a sword, with bow and arrows on his right.—ROKUJO HANGWAN TAMEYOSHI standing holding an open folding war fan, the banner of the Minamoto behind him.—TAIRA NO KIYOMORI standing leaning on his upright sword looking down at his wife seated reading a book; *each signed* GAKUTEI (3)

HOKUJIU (Shotei), *worked c.* 1800–1840.

85 **Toto Shinagawa Jiku Takanawa Ōkidō**, "The Big Tree Barrier, Takanawa, Shinagawa Station, Yedo": View of the Beach and Barrier, and in the Bay of Yedo a number of junks moored with shadows thrown on the water; *full size, oblong*; *signed* SHOTEI HOKUJIU

86 **Bushu. Senji Ō Hashi no Kei**, "View of the Great Bridge, Senji (Province of) Musashi": View looking up the Senji River, with the bridge casting shadows on the river and other shadows in the right foreground; *full size, oblong; signed* HOKUJIU

87 **Toto. Ō Cha no Mizu Fukei**, "Scenery of the Tea-water Canal, Yedo": A hilly winding road on the right bank of the canal, the pedestrians casting shadows; *full size, oblong; signed* SHOTEI HOKUJIU

88 **Toto. Shiba Atago-yama Empo, Shinagawa Kai**, "Atago Hill, Shiba, and a distant view of the sea at Shinagawa": View of the steep "male steps" to the Atago Temple from the buildings below, and on the left the sea; *full size, oblong; signed* SHOTEI HOKUJIU

KUNISADA (Utagawa), 1785–1864.

89 **Tamamo no Maye discovered.** Triptych: Abe no Yasunari holding the magic mirror that reflected the true form of the nine-tailed fox concubine of Toba Tennō and Miura no Suke Yoshizumi with an arrow about to shoot her; in the background a troupe of BAKEMONO in the forms of foxes shown up by the light from the mirror; *full size, upright; signed* KOCHORO TOYOKUNI (3)

90 **Niwaka Udachi**, "A Sudden Shower." Triptych: Three Women inside a house in a thunder-storm, one hurrying to close the *shōji*, one kneeling with a piece of paper alight, and a third under a mosquito curtain holding her hands over her ears; outside people hurrying through the storm; *full size, upright; signed* TOYOKUNI (3)

91 **Four Fan Leaves**, a set of the Seasons: HARU, "Spring," Bust of a Woman in front of a garden with plum-blossom overhead and a CHOZU-BACHI on the right. NATSU, "Summer," Bust of a Woman combing her hair by the opening of a bridge leading to a tea-house on the left and river beyond. AKI, "Autumn," Bust of a Woman holding a pipe, a tea-house on the left and KUSA grass and autumn flowers in the background. FUYU, "Winter," Bust of a Woman with a SAMISEN and open song-book, and the Shinobazu pond seen through the window with snow falling. — **Asakusa, Azuma bashi**: A Woman and child walking and the bridge inset; *all signed* TOYOKUNI (5)

KUNIYOSHI (Utagawa), 1797–1861.

92 **Nichiren praying for Rain** at Kamakura after a long drought in the year 1271; the priest standing on a ledge of rock by the sea, an attendant holding an umbrella over him to shelter him from the downpour; *full size, oblong; one of a set* KŌSŌ GO ICHIDAI RYAKU ZU, "An Abridged Biography of Kōsō"; *signed* ICHIYUSAI KUNIYOSHI

93 **Omi no Kuni Hagi no Tamagawa,** "The Bush Clover, Tama River, Province of Omi." Triptych: Three Women on the bank of the stream, one in the centre carrying a lantern and an insect cage, and the other two looking among the bush clover for insects; *full size, upright*; *signed* ICHIYUSAI KUNIYOSHI (3)

94 **Tsuzōku Suikōden Gōketsu Hyaku-hachi-nin no hitori,** "One of the 108 Heroes of the Suikōden popularly explained." Three of the series: TEI TENJU defending himself with a club against a shower of arrows and rocks. BUSHO killing a tiger with a blow of his fist. KWAKUSEI with a spear on horseback, at his back a flag with a winged horse on it; *full size, upright*; *all signed* ICHIYUSAI KUNIYOSHI

SHIGEMITSU (Enshutei).

95 **Yoshitsune at Yoshino yama, Province of Ōshū.** Triptych: When Yoshitsune fled from the wrath of Yoritomo, his party was attacked by the monks of Yoshino as they crossed the mountains in winter, when in order to help Yoshitsune to escape, Sato Tadanobu changed his armour for that of his leader, and remained behind to fight the YAMABUSHI, who imagined themselves sure of their quarry; *full size, upright*; *signed* ENSHUTEI SHIGEMITSU (3)

*** Very rare. Artist unknown.

HIROSADA AND HOKUYEI.

96 **A Ghastly Object of Revenge,** subject unknown; *signed* HIROSADA.—**Arashi Rekan** as Danshichi Kurobei, with a sword in his mouth looking at the blood-stains of the man he has killed; *signed* SHUNKOSAI HOKUYEI; *both full size, upright*; *with black background* (2)

HIROSHIGE (Ichiryusai), 1796–1858.

97 **Memorial Portrait of Ichiryusai Hiroshige,** drawn by **Toyokuni (Kunisada)**

*** The portrait was issued in the month in which he died. The inscription, which is most interesting, translated reads:—

RYUSAI HIROSHIGE is a distinguished follower of TOYOHIRO, who was a follower of TOYOHARU, the founder of the UTAGAWA SCHOOL. At the present time, HIROSHIGE, TOYOKUNI (KUNISADA) and KUNIYOSHI are considered the three great masters of UKIOYE—no others equal them. HIROSHIGE was especially noted for landscape. In the Ansei era (1854-59) he published the YEDO HYAKKEI which vividly present the scenery of YEDO to the multitude of admirers. About this time also appeared a magazine entitled KYOKA YEDO MEISHO ZUE (Sonnets on Yedo Scenes), a monthly, illustrated by HIROSHIGE, and displaying his wonderful skill with the brush to the admiration of the world. He passed away to the world beyond on the 6th day of the 9th month of this year, at the ripe age of 62. He left behind a farewell

LOT 97—*continued.*

sonnet: "AZUMA JI NI FUDE WO NOKOSHITE TABI NO SORA; NISHI NO MIKUNI NO MEISHO WO MIMU." Translation:—

"Dropping my brush at Azuma (Eastern capital)
I go the long journey to
the Western country (the Buddhist heaven)
to view the wonderful scenery
there."

This by TEMMEI ROJIN.

Over the signature TOYOKUNI, the few characters in a running hand read:

"Omoi kiya rakurui nagara"—
"While thinking of him we shed tears."

Seal date:—Horse year 9 = 9th month, 1858. The publisher's seal is that of UWOYEI, who published the 100 VIEWS OF YEDO; the engraver YOKOKAWA TAKE. The seal following the signature of TOYOKUNI reads: KI EN IKKU, a Buddhist phrase meaning Life is a mere puff of smoke, so short. Hiroshige is represented seated in a priestly garb of green. The crest on the robe is composed of the two syllables HI and RO combined in diamond shape, used often by the artist as a seal.

98 **Katata, Rakugan,** "Homeing Geese at Katata." A flight of geese descending to a marshy reedy piece of ground where a thatched hut has been built out over the water; *full size, oblong; one of the set* OMI HAKKEI, "Eight Views of Omi"; *signed* HIROSHIGE

*** First edition.

99 **Shibaura, Seiran,** "Clearing Weather, Shibaura." Two great junks moored in the bay in the right foreground and two eight-oared rowing boats on the stream; the sky beyond tinged with pale blue and wine-coloured streaks, and wine-coloured at the top; gauffrage for waves, and the waves in the foreground tipped with phosphoresence in white spots; *full size, oblong; one of the set* YEDO KINKO HAKKEI, "Eight Views of the Environs of Yedo"; *signed* HIROSHIGE

*** First edition.

See Illustration. Plate II.

100 **Nojima Sekisho,** "Sunset at Nojima." The little cluster of yellow-roofed houses at the base of Nojimayama stretching to the right and forming the entrance to the Matsura inlet; Natsushima in the distance; in the foreground a ferry-boat crossing; *full size, oblong; one of a set* KANAZAWA HAKKEI, "Eight Views of Kanazawa"; *signed* HIROSHIGE

*** First edition.

101 **Sunshu, Fujikawa Tosen no zu,** "View of the Ferry-boat, Fuji river (province of Suruga)." Two boats passing on the river near a sandy shore covered with pines, and the great cone of Fuji

LOT 101—*continued.*

rising above a line of lower hills ; *full size, oblong* ; *one of a set* HONCHO MEISHO ; *signed* ICHIRYUSAI HIROSHIGE, *sealed* UTAGAWA ; *red seal of* MATSUBARADO *beside the place name*

*** First edition.

102 **Surimono, Omi Hakkei** : The Eight Views of Lake Biwa, *on one sheet, printed from colour without key-blocks, the names of the places and the title printed in a metallic ink, the signature* HIROSHIGE *in pale blue*

*** Exceedingly rare, and apparently in the same style as the SURIMONO YEDO MEISHO, of which Mr. Happer could only find four prints

See Illustration. Plate XIV.

FIRST TOKAIDO SERIES,

full size, oblong ; *each sheet signed* HIROSHIGE.

103 **Shinagawa**, *first state, later copies have extra figures in the procession*

104 **Hodogaya**, *only state, but first issue*

105 **Fujisawa**, *only state, but first issue*

106 **Hiratsuka**, *only state, but first issue*

107 **Oiso**, *first state* ; **Mishima**, *a later issue* (2)

108 **Numazu** and **Hara**, *both only state, but the original colouring* (2)

109 **Mitsuke** and **Shirasuka**, *both only state, but first issue* (2)

110 **Goyu**, *first state, with publisher's mark in the circle in the tea-house*

111 **Shono**, *first state, with inscription on the umbrella*

112 **Shono**, *second state, inscription removed*

113 **Kameyama**, *only state, but original issue*

114 **Kameyama**, *only state, original issue, another copy, with margins cut off*

115 **Seki** and **Saka no Shita**, *both only state, but original colouring* (2)

116 **Tsuchi Yama**, *first state, with original colouring*

117 **Tsuchi Yama**, another copy, *original colouring but later impression* ; and **Ishibe**, *only state, original colouring* (2)

HIROSHIGE AND YEISEN.

KISOKAIDO SERIES.

118 **Takasaki** : View of the Village lying beside Karasu river with a bridge in the distance and a blue mountain range beyond ; in the foreground a man with a fan running up to a group of a peasant bowing to two travellers ; *signed* HIROSHIGE. *No.* 14

*** First edition.

119 **Itahana**: Snow Scene of a road lined by pine trees beside a narrow stream, a traveller on horseback crossing a bridge into the village and peasants passing along the road; *unsigned, but by* YEISEN. *No.* 15

*** Presumably a second edition, but no copy has yet come under observation with the signature.

120 **Matsuida**: A Road winding to the right up a steep hill with a great pine tree at the side and a wayside shrine with red and white votive flags stuck in the ground; a led horse coming down and a man on a horse going up; to the left of the road the blue tops of MIO-GI SAN appear; *signed* HIROSHIGE. *No.* 17

*** First edition.

121 **Iwamurata**: A Group of five blind Masseurs fighting, and another seated by the road side, with a dog howling at them; *signed* KEISAI. *No.* 23

*** First edition.

122 **Yawata**: A narrow Stream winding round a high bank with a plantation of bamboo round the bend, peasants crossing a plank bridge and an old man coming up the bank; *signed* HIROSHIGE. *No.* 25

*** First edition.

123 **Ōi**: Two Travellers on horseback being led by peasants on foot over the JU-SAN TOGE or thirteen passes; they are just at the summit of the SHICHI-HON MATSU-ZAKA, "Seven Pine Hill," in a dense snow storm; *signed* HIROSHIGE. *No.* 47

124 **Ōta**: Two Travellers seated on large stones on the bank of the Kiso river waiting for the ferry boat crossing; on the distant shore pines and bamboo in mist, and a hill beyond; *signed* HIROSHIGE, *sealed* ICHIRYUSAI; in the left bottom corner the trade mark of ISEI-RI. *No.* 52

*** Issue uncertain.

125 **Fan Leaves, ŌI GAWA**: A Woman in a KAGO being carried across the river on the shoulders of six coolies; *one of the series* TOKAIDO KAWA TSUKUSHI, "Rivers of the Tokaido." — **Ōi gawa no watashi,** another view of the ŌI river with the groups of people fording the stream; *both signed* HIROSHIGE (2)

126 **Nihon Bashi no Haku-u,** "White Lane, Nihon Bridge": A Rain Scene, three people on the near end of the bridge with umbrellas, one of which bears the name of the publisher SANOKI; beyond the town Fuji rears its great cone in a warm mist; **Shiba Akabane no Yuki**: Snow Scene, the canal and pagoda rising out of the trees in the distance, barracks on the right and a watch tower among the trees behind; *both full size, oblong; from* TOTO MEISHO; *published by* SANOKI; *signed* HIROSHIGE

127 **Eitai Bashi**: View of the centre of the bridge from low down on the river with a group of moored junks with bare masts right in front of the bridge, the lower sky tinged yellow with sunset; *full size, oblong*; *one of a* KOTO MEISHO *set, published by* SEN ICHI; *signed* HIROSHIGE

*** A rare print.

128 **Mokuboji, Yuki Mi**, "Snow viewing at Mokuboji": Women getting out of a boat and going up to the tea-house, and a man on the balcony looking out across the river at the landscape covered in snow; *full size, oblong*; *one of the set* YEDO KOMYO KAISEKI TSUKUSHI, "The Celebrated Resorts (Tea-houses) of Yedo"; *signed* HIROSHIGE

*** A fine impression.

129 **Shin Yoshiwara, Nihon Tsutsumi Mi Kaeri Yanagi**, "The Return by the Willows, Nihon Embankment, New Yoshiwara": Two Women with lanterns lighting men on their way home, full moon and wild geese flying under it; *full size, oblong*; *one of the* YAMADAYA *figure set of* YEDO MEISHO; *signed* HIROSHIGE *and dated Ox* 11 = 11*th month*, 1853

*** A fine impression.

130 **Kakemono-ye**: A Peacock on a rock and peony flowers growing out of the rock, on a pale pink ground; *signed* HIROSHIGE *and bearing the seal of the Censor* TANAKA, *which places the date somewhere between* 1842 *and* 1853; *but without publisher's seal*

*** Mr. Happer said:—"The Japanese believe that there was a third print of Cherry Blossoms, making a SETTSU GEKKA, snow, moon and flower series, but none has been found." This is said to be the missing flower print and not a cherry blossom subject. In any case it is exceedingly rare, and the first copy which has come under observation.

See Illustration. Plate XIII.

131 **Kanazawa Hakkei**, "Eight Views of Kanazawa": Eight quarter-block Views, the titles in red panels at the right top corners and place names in yellow panels beside the titles; *no publisher's marks or seals*; *signed* HIROSHIGE *in red panels*; *on four sheets* (4)

132 **Masaki**, with a view of the woods of Suijin, the Uchi river and the village of Sekiya seen through a half opened circular window.—**Mitsumata Wakare no Fuchi**, "The separating Bank in the three forks of a river."—**Atagoshita Yabu Koji**, the name of a side street by a canal at Atagoshita: Snow Scene with sparrows flying; *full size, upright*; *from* MEISHO YEDO HYAKKEI; *each signed* HIROSHIGE (3)

HIROSHIGE AND KUNISADA.

133 **Furyu Genji Tsukuda.** Triptych: A Woman sitting on the balcony of a house with her back against the balustrade, a writing table beside her, looking at wild geese flying across the full moon

LOT 133—*continued.*

which lights up Tsukuda-jima in the mouth of the Sumida river and the Bay of Yedo beyond; *full size, upright*; *landscape signed* HIROSHIGE; *figure signed* TOYOKUNI; *and dated Ox* 11 = 11*th month*, 1853 (3)

*** Rare. Not in the Happer collection.

BUDDHIST SCHOOL.

134 **A Temple Kakemono**: Amida seated on a lotus thalamus under an umbrella, with Monju Bosatsu on a lion, and Fugen Bosatsu on an elephant, on either side, and various lesser divinities and demons surrounding; in front of Fugen, Hosho Bosatsu in adoration, and on the right, in the foreground, Sanzo Hoshi with a scroll; *finely painted in colours and enriched with gilding, on silk*; *unsigned* 16*th Cent.*

MIYAGAWA SCHOOL.

135 **Kakemono**: A Yoshiwara Scene. Women seated in a row behind the bars of one of the houses, men looking in and talking with some of the inmates, and others passing by; *painted in colours on silk*; *signed* MIYAGAWA CHŌSHUN

HARUNOBU (Suzuki), 1703–1770.

136 **An Oiran** seated on the top stair in a house reading a love-letter by the light of a suspended lantern, and a youth standing behind her looking over her shoulder at the letter and interlocking the fingers of his hands; *large size, almost square, with a poem in the clouds*; *signed* HARUNOBU. *Framed*

137 **Mother and Child**; A mother kneeling just within the SHŌJI track of a house, looking at a little boy who is putting one hand into a shallow bowl of water after some minnow, and pushing his mother away with the other; *large size, almost square, without title or text*; *signed* SUZUKI HARUNOBU. *Framed*

KIYONAGA (Torii), 1752–1814.

138 **A Tea-house Revel.** Triptych. View through the open partitions of an upper chamber across the balcony to the Bay of Yedo. On the balcony a HŌKAN and a woman dancing the BAKA ODORI for the amusement of a male guest seated in company of a woman, another woman with a SAMISEN, two waitresses, and a man beating the end of one of the standard lamps; on the right a man and a woman on a bed under mosquito curtains and two

LOT 138—*continued.*

women standing outside, looking on, and on the left one woman looking from behind the partition and another woman passing by outside; *full size, upright*; *signed* KIYONAGA. *Framed*

*** Rare and fine.

See Illustration. Plate XV.

SHUNCHO (Katsugawa), *worked c.* 1770–1790.

139 **Hanaogi of Ogi-ya**: Large head bust portrait looking to the left, the shadow of her hair showing through her combs; *on a pale yellow ground*; *full size, upright*; *signed* SHUNCHO. *Framed*

UTAMARO (Kitagawa), 1754–1806.

140 **A Woman asleep**, leaning upon a closed toilet box in front of a reed screen, and a baby boy beside her pulling a plant out of a pottery fish-pond, and emptying the water and fish out on to the ground; *full size, upright, one of a series* FURYU KOTAKARA AWASE, "A refined comparison of Precious Children"; *signed* UTAMARO. *Framed*

YEISHI (Hosoda), *worked c.* 1780–1805.

141 **A Princess's Boating Party.** Triptych. A great river-boat on the Sumida river opposite Mimeguri, and in the centre, under a wooden roof, a princess is seated holding a SAKÉ cup with four of her ladies kneeling around her, in front a little girl, and two female musicians beating a drum and TSUZUMI for a woman dancing at the prow, whose long sleeve of her outer robe has blown up over her head; at the stern another woman is standing waving her hand to the one in front; *full size, oblong*; *signed* YEISHI. *Framed*

See Illustration. Plate XVI.

142 **A Reception.** Triptych. On the right a gentleman kneeling between two ladies bowing towards a lady in the centre who holds a SAKÉ cup, her SAMISEN lying across her knees, and two other ladies beside her; in the rear on the left a screen behind which a porter kneels and two women are standing beside a SAMISEN box; *full size, upright*; *signed* YEISHI. *Framed*

See Illustration. Plate XVII.

TOYOKUNI (Utagawa), 1769–1825.

143 **The Dream.** Triptych. Interior of the women's apartment in a nobleman's YASHIKI; a noble lady in the centre leaning on a book-rest asleep, and a dream of the Mouse's Wedding rising from

LOT 143—*continued.*

her heart, typifying Marriage; before her, by a brazier, is a group of four young girls playing UTA GARUTA, "The Hundred Poets" game, another woman close by is looking at the HYAKUNIN ISSHU, "Single Songs of One Hundred Poets" to check the players, and five other women are grouped about variously engaged; *full size, upright*; *signed* TOYOKUNI. *Early work. Framed*

See Illustration. Plate XVIII.

144 **Furyu Rok'kasen**, "Refined (View of) the Six Poets." Three of the set forming a triptych. On the right a woman as Bunya no Yasuhide seated, another woman standing behind holding the poet's cap, and a young girl holding a pot of incense. In the centre a man as Ono no Komachi on one knee holding a fan, a woman with a Court fan standing behind, and a young girl holding the KEN-EI head-dress. On the left a young lady as Kisen Hoshi seated beside a writing box and TANJAKU, a woman behind on one knee holding the USU-BITAI head-dress, and a girl holding a poem; above, in green clouds, are poems; *full size, upright*; *signed* TOYOKUNI. *Early work. Framed*

HOKUSAI (Katsushika).

145 **Jungai Sekisho**, "Evening Scene at Jungai." A high wooded hill jutting out into a lake where two sailing junks are passing to the left; at the bottom of the hill a TORII, showing it to be a sacred place; *one of the set* RYUKYU HAKKEI, "Eight Views of the Loochoo Islands"; *a cut down copy, with the signature cut off. Framed*

146 **Senki, Yagetsu**, "Moon at Senki." In the foreground a stone bridge over a stream; on the right, buildings among trees; in the background slopes of mountains rising out of mist, with the moon beside the tall one; *full size, oblong*; *from the same set as the foregoing*; *signature rubbed off. Framed*

147 **Tokaido, Yoshida.** A Tea-house at Yoshida on the Tokaido, where one of the waitresses points out Fuji to two ladies on the balcony; on the left one of the KAGO bearers beats his straw sandal with a mallet to soften it; *full size, oblong*; *one of* "The Thirty-six Views of Fuji"; *signed* ZEN HOKUSAI I-ITZU. *No.* 22. *Framed*

*** A late edition.

148 **Kanagawa oki nami ura**, "The Great Wave on the coast of Kanagawa" rising like a huge spirit of destruction, with curling clawing fingers, and swallowing up in its trough two long boats; Fuji in the distance; *full size, oblong*; *one of* "The Thirty-six Views of Fuji"; *signed* ZEN HOKUSAI I-ITZU. *No.* 20. *Framed*

*** First edition, but sky faded.

149 **Snow on the Sumida River.** View from the temple Mokuboji, with a little island shrine in the right foreground ; *full size, oblong* ; *one of a set* SETTSU GEKKA, "Snow, Moon, Flowers"; *signed* ZEN HOKUSAI I-ITSU. *Framed*

150 **Hida, Etchū, Tsuru Bashi,** "The Bow-string Bridge, Hida and Etchū," joining the two provinces, a terrible thing to traverse, made of cordage and bamboo, and a man and woman crossing ; *full size, oblong* ; *one of a set* SHŌKOKU MEIKIO KIRAN, "Views of the Bridges of the various Provinces"; *signed* ZEN HOKUSAI I-ITZU. *Framed*

*** First edition.

151 **Suwō, Kintai bashi,** "The Bridge of the Damask Girdle, province of Suwō," a bridge over the Nishikigawa, built of five curved spans of wood on four stone piers, the stones bound together with lead, Kotoishi-yama in the distance ; a rain scene ; *full size, oblong* ; *one of the same set as the foregoing* ; *signed* ZEN HOKUSAI I-ITZU. *Framed*

*** First edition.

HIROSHIGE (Ichiryusai), 1796–1858.

152 **Hoki, Ō Yama Empo,** "Distant View of Ō Yama." A rain storm with peasants transplanting rice in the flooded fields ; *full size, upright* ; *one of the set* ROKU-JU-YO SHU MEISHO ZU KWAI, "Views of the Sixty-odd Provinces"; *signed* HIROSHIGE, *and dated* 1853. *Framed*

HIROSHIGE II, *c.* 1840–1868.

153 **Bizen. Tatsuguchi Yama.** A rain storm with a peasant carrying a mattock passing under a great ledge of rock ; *full size, upright* ; *one of a set* SHOKOKU MEISHO HYAKKEI," "One Hundred Views of the Provinces"; *signed* HIROSHIGE, *and dated* 1860. *Framed*

CHINESE SCHOOL.

154 **A Chüan :** Immortals enjoying themselves in the Mountains of Eternal Youth, *finely painted in colours on silk* ; *signed* WANG TCHENG P'ENG, with the title given by the Emperor, "Solitary Cloud Man"; at the end is an inscription written by UNRIN, stating that the picture was painted by Wang Tcheng P'eng in the Dog year, HUNG CHIH = 1450 ; *on jade rollers with jade fastener, in a polished black wood box*

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1914
June 8
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3 A Cream Jug, en suite with the foregoing, *London*, 1821, *wt.* 9 *ozs.*

4 A Georgian Cream Jug, with punched dotted rims, *London*, 1772, *wt.* 2 *ozs.* 7 *dwts.*

5 A small oval Salver, with reeded and beaded rims, *London*, 1792, *wt.* 13 *ozs.* 9 *dwts.*

6 A Toast Rack, *London*, 1809, *wt.* 7 *ozs.* 11 *dwts.*

7 A Mustard Pot, with reeded rims, *London*, 1807, *wt.* 4 *ozs.* 8 *dwts.*, with blue glass Liner 2

8 An oval Mustard Pot, reeded rims and engraved sides, *London*, 1799, *wt.* 3 *ozs.* 2 *dwts.*

9 A circular Mustard Pot, with gadroon rims, *London*, 1830, *wt.* 4 *ozs.* 11 *dwts.*, with blue glass Liner 2

10 War Medal: India, one clasp, defence of Lucknow (T. Bowen, 5th Fusrs.)

11 A Mustard Pot, oblong, on four feet, fluted body, shell pattern and scrolled rims, *London*, 1821, *wt.* 5 *ozs.* 9 *dwts*, with blue glass Liner 2

12 Seven Georgian Caddy Spoons, *various dates*, *wt.* 2 *ozs.* 7

13 Two pierced Olive Spoons, *date uncertain*, *wt.* 9 *dwts.* 2

14 A Mustard Pot, fluted sides, and lid, with gadroon rims, *London*, 1811, *wt.* 6 *ozs.* 19 *dwts.*

15 A silver Nutmeg-grater, and a circular Box with silver sides and Battersea enamel cover, *all at* 2

16 Two cut-glass Scent Bottles, with silver rims and covers 2

17 A pair of Rat-tail Spoons, with scroll design in relief on the backs of the bowls and on the trifid handles, *London*, 1681, *maker's mark, E. H., crowned, with a crescent below*, *wt.* 4 *ozs.* 1 *dwt.* 2

18 A pierced Olive Spoon, *no date, wt.* 5 *dwts.*

SILVER BOOK CLASPS—ALL AT.

19 One with Moses and the Tables of the Law on the clasp, and St. Matthew on the hinges; and one with Prudence on the clasp, and Charity and Justice on the hinges 2

20 One with Moses and the Brazen Serpent on the clasp, and St. Mark and St. John on the hinges; and one with foliated scroll pierced design on both parts 2

21 One with Moses and the Tables of the Law on the clasp, and St. John on the hinges; and one with scrolls and cherubim in relief on both parts 2

22 One with King Solomon on the clasp, and St. Mark and St. John on the hinges; and one with a figure of Abundance in an oval surrounded by a pierced design on the clasp, and another figure in a circular medallion on the hinges 2

23 One with David playing the harp, on the clasp, and St. Matthew and St. Mark on the hinges; and one with a female figure, holding a book and a sceptre on the clasp, and other figures on the hinges 2

24 One with David playing the harp on the clasp, and St. Matthew and St. Luke on the hinges; and one with oval medallions bearing a hooded head, on a pierced ground, on both parts 2

25 One with Moses and the Tables of the Law on the clasp, and St. Mark on the hinges; and one with a figure of Faith on the clasp, and Justice and a female figure holding a bird, on the hinges 2

26 One with Moses and the Tables of the Law on the clasp, and St. Matthew and St. Mark on the hinges; and one with the Blessed Virgin on the clasp, and St. Luke and St. John on the hinges 2

27 One with a Jewish High Priest on the clasp, and baskets of flowers on the hinges; and two others, each with only one hinge 3

28 One with a Jewish High Priest on the clasp, and St. Matthew and St. Luke on the hinges; and two others, each with only one hinge 3

29 One with Moses and the Tables of the Law on the clasp, and St. Matthew and St. Mark on the hinges; one with medallions of children in relief, on one hinge; and ten hinges of various designs 12

30 A Cross with figure of Moses and the Tables of the Law in a pierced central panel, and the four evangelists at right angles; and an old Book Mount converted into a pendant 2

JEWELLERY.

31 A gold Musical Watch, the case enamelled and set round with pearls, both on back and front, the back enamelled blue, and having a floral centre design set with pearls and diamonds

32 A gold Finger Ring, set with a carbuncle, in Case 2

33 A pair of Thibetan gold Earrings, set with pearls and turquoises with strings of pearls pendant 2

34 A Thibetan gold Clasp set with turquoise

35 Two Thibetan gold Rings, one set with turquoises and white sapphire, and the other with a triangular setting of turquoises and paste 2

36 Seven Thibetan silver Rings, set with various stones 7

37 Three Chinese lady's Hair Ornaments, silver gilt, set with various stones and kingfisher feathers; and a Clasp, silver, set with coral and turquoise 4

38 A Chinese silver Ring, set with turquoise matrix; a Thumb Ring, set with a sapphire; and another set with a pebble 3

39 Nine Chinese silver Rings, set with various stones 9

40 Nine others, similar 9

41 Seventeen Chinese Rings, various 17

42 A Chinese Sacrificial Cup, in carved jade

PLATED GOODS, &c.

43 Eighteen Knives, with curved blades, and four-pronged Forks, *Sheffield*, 1851, with agate pistol handles, in mahogany Case

44 A foreign silver pierced Slice with scrolled handle, *wt.* 6 *ozs.* 13 *dwts.*, *all at*

45 A Mace of Sheffield plate, the stem and top decorated with bands of formal foliage and bosses, 21½ *in. high*

46 A silver Tea Set of Indian workmanship, being a duplicate of the set presented to the Prince of Wales (Edward VII), when he visited India, consisting of a circular Tray with a repoussé border of the signs of the zodiac, and Tea Pot, Sugar Basin, and Cream Jug, *en suite*, 38 *ozs.* 19 *dwts.*

47 A pair of silver Chocolate Pots, 15 *ozs.* 2

48 A silver Wine Strainer, *dated* 1813, and a set of four wine labels and chains, of vine-leaf pattern, 8 *ozs.* 1 *dwt.* 5

49 A set of four old Sheffield Entrée Dishes with Covers and detachable handles, forming eight dishes 8

50 A pair of old Sheffield oblong Asparagus Dishes, with liners on lions' claw feet 2

51 A Sheffield Ice Pail, with ram's head handles

52 A pair of silver pillar Candlesticks, *dated* 1814, fitted with two Sheffield branches, of two lights each, *all at* 2

53 Three Sheffield Candlesticks, and a pair of brass Candlesticks 5

54 A set of four Dish Covers of fluted design, *measuring from* 10 *to* 16 *in.* 4

55 A Bottle Stand ; a Lamp Stand ; and a Coffee Urn, with Lamp 4

WORKS OF ART.

56 An Oriental Plate, with a portrait of Martin Luther copied from a European print; a saucer-shaped Dish, with mandarin figures in colour; a fluted Imari Dish, with chrysanthemum centre; and an Imari Plate 4

57 Two Old English blue printed plates, with open-work borders; two Staffordshire lustred Plates; and an Armorial Plate 5

58 Two mandarin six-sided Vases; a blue and white Vase and Cover; a Japanese Vase and Cover; a Vase of ovoid form; and a Dresden Fruit Stand 8

59 An Oriental oviform pot pourri Vase and Cover, in blue and white, 18 *in. high*

60 A pair of blue and white Oriental Bottles, 7½ *in. high*; and a pair of Ginger Jars, with figures in blue 4

61 A pair of blue and white Oriental bottle-shaped Vases, 4½ *in. high*, with panels of leaf design; a Vase of fine quality, with Lange Lysen figures (*cracked*); and two other blue and white Vases and Covers 7

62 A blue and white Oriental Vase and Cover, 4 *in. high*; and six small Vases, or Bottles, in blue and white, 2 *to* 3 *in. high* 8

63 A mandarin Vase and Cover, decorated with figures in enamelled colours, and with kylin on lid; an egg-shell Cup, Saucer and Cover; and three old Imari Saucers 8

64 A Sèvres Cup and Saucer, richly decorated with flowers and gilding, the interior gilt, *with the mark for the Charles X period*, 1825; a small Crown Derby Bowl and Cover, *marked*; a Chamberlain Worcester Figure of a Rabbit; a Derby Cup and Saucer; and two shoe-formed Trays 9

65 An old Delft Flask, in form of a book, decorated in polychrome with animals and birds; a red ware Tea Pot; an Oriental Cup and Saucer; two Oriental Cups, painted with armorials; a Cup; a Bottle; and two small Figures 11

66 A pair of blue and white Oriental Bottles, 11 *in. high*; and a pair of Delft Bottles 4

67 A Berlin biscuit Figure of Cupid, on a square base, *marked*; and an early Minton Figure of a Child in white, on a gilt base 2

68 A Vienna Figure of a Lady seated asleep in a chair; and a pair of Dresden Figures of Ladies, "Hearing" and "Tasting," *Marcolini period* 3

69 A pair of small Sèvres Busts in white biscuit, on blue pedestals, of Louis XVI and Marie Antoinette; and another pair of Queen Elizabeth and Marie Antoinette 4

70 A pair of oviform Sèvres Vases and Covers, 15 *in. high*, with goat's-head handles, and decorated in relief with friezes of dancing cupids 4

71 A Clock, *by Le Roy*, the case of Sèvres biscuit with ormolu panels and mounts, on one side with figure of a female standing by a column, and on the other with a child and a dog

72 A Dresden group of the Toilet of Venus, with four female figures and two amorini

73 A blue ground Canton enamel Cup, Saucer and Cover; a pair of globular Cloisonné Vases and Covers (Japanese); and a pair of Armorial Bottles 9

74 A French boat-shaped Inkstand, with two cupids in biscuit; a Höchst Figure of a Child, *marked*; and a Derby Figure of Jupiter 3

75 A Figure of a Dancing Girl; a white Figure of a Boy dancing with cymbals; a Parian Figure of a Boy; and a Figure of Kwan-Yin 4

76 A pair of semi-globular Vases, on flat bases, decorated with flowers, vases, etc. in colours, and the lower borders with dragons on black enamel ground 2

77 An Etruscan Hydria, painted with black figures; another, with black figures and chariot with winged horse; and a tall slender Amphora, with red figures 3

78 A pair of modern Oenochoe 2

79 A Parian Bust of a Girl, life size

80 A marble Figure of a Reclining Female, *after Canova*, *signed A. Frilli*, 19 *in. in length*

81 A pair of open-work Chippendale Brackets; and another Bracket, partly gilt, in Empire style 3

82 A large wooden Goblet, 12 *in. high*; a Tinder Box with steel striker; and a Watchman's Rattle 3

83 A square Box, in lacquer, containing eight Card Trays, four Covered Boxes en suite, and a quantity of mother-o'-pearl Counters

84 An inlaid Box, containing a quantity of mother-o'-pearl and bone Counters and eight small Mosaics of Roman Buildings

85 A small glazed mahogany Case, the front decorated with small enamels, containing a collection of ancient Egyptian relics, including a String of Beads, Figures of Anubis, Bast, Shu, Tahuti and other gods, eight Symbolic Eyes, two Tats, a small Ushabti Figure with red glaze, seventeen Scarabs, etc. 72

86 A similar Case, containing an old shell Cameo of Silenus reclining, attended by Venus and amorini, two stone Cameos of Classical Heads, seven other Cameos, and a collection of Polished Stones, including Rubies, Agates, Rock Crystal Seals, etc. 63

87 A Watch, in tortoiseshell and piqué case, *by Cuthbert Lee, London* (*late 17th century*); two gold Watch Keys; a steel Key; and a gilt and enamel Articulated Lizard 5

88 A glazed Case, containing two ancient gold Earrings, four thin gold Finger Wrappings (Egyptian), a silver Taper Box, a silver Box in Chinese style, an old Dutch Toy of a Bird and Children in silver, two silver Thimbles, a Glass in mother-o'-pearl case, sixteen polished Agates, a Piece of Amber, and eight Roman Coins

89 An old Bead Bag, with silver fittings; a flat ivory Box, with finely carved lid; a small Wedgwood Medallion of a Kneeling Slave, "Am I not a Man and a Brother?"; and a small Box, with a cameo female figure 4

90 An agate Snuff Box, with gilt metal mounts, the top set with a contemporary miniature portrait of Admiral Von Tromp

91 A circular Snuff Box, the lid set with a miniature of a lady; and a large carved circular Chinese Snuff Box 2

92 An ivory Miniature of Miss Farren ; and another of a Young Girl, in a black frame 2

93 A Penny of Eadgar of East Anglia ; a Penny of Henry II ; a Shilling of George II ; thirty-four bronze Coins (Carthage) ; two silver Coins of Numidia and Syria ; five Tradesmen's Tokens ; two lead Tokens ; and other copper and bronze Coins 62

ARMOUR, HELMETS, &c.

94 A Demi-Suit of Bright Armour, comprising an open casque of one piece, with high comb and cheek pieces, the edges slightly roped ; a gorget of three pieces, espaliers of five plates each, a back plate in three sections, a breast plate with gussets, a large brayette of two plates, with a semi-circular opening in the centre, and tassets of five plates each, the arm-pits protected by chain mail ; the mark of Nuremburg on the breast plate and the peak of the casque ; on a shaped figure stand, *c.* 1600

95 An English Dragoon's Helmet, with G. R. on the front badge, *c.* 1800

96 An Officer's Shako of the 60th Regiment, "The King's Royal Rifle Corps," *c.* 1830 ; and a tall Shako, *c.* 1820, the badge being a Maltese cross with the cypher G. M. L. C. 2

97 A Lancer's Cap of the Royal Lancers (9th), *c.* 1830 ; and a Shako of the West Norfolk Militia, *c.* 1850 2

98 A French Cuirassier's Helmet, 1870 ; and a Helmet of the Garde Républicaine 2

99 A Helmet of the Bavarian Cuirassiers, *c.* 1845 ; and one of the Bavarian Uhlans 2

100 Two old Firemen's leather Helmets ; and a Fireman's Axe 2

101 An Italian Cabasset, *late 16th century*

102 A pear-shaped Morion, *Italian, c.* 1580

103 Another

104 Two Pauldrons, *17th century, from a mansion near Aylesbury*

105 A Gorget with a pair of espaliers, *17th century*

106 A black and bright Morion, with fleur-de-lys in relief, *early 17th century*

107 Another

108 A French Morion, with a high comb engraved with arabesques

109 A pair of old Arab Stirrups, with spur rowels attached; and a pair of Condieres 4

110 A Powder Flask of triangular form, of wood with steel frame, *German, 17th century*

WORKS OF ART.

111 A pair of Chinese crystal glass Flower Vases, finely engraved with birds and flowers, mounted on ormolu stands 2

112 An old Sheffield Fruit Centre, containing a 12 in. oval Waterford dish, and four smaller ones on detachable branches

113 Another Fruit Centre, of Sheffield plate, fitted with a circular glass dish of fine quality

114 A 14 in. Delft Plate, painted with a Shipping Scene; and another, with figures 2

115 Six smaller Delft Plates of various designs 6

116 A Cup and Cover, formed of a cocoanut, carved with a shield, basket of flowers and doves in panels, and with foliage borders, 7 *in. high*

117 A set of three Old English pewter Dishes and two plates, with sunk centres and plain moulded edges, 9 *in. to* 16½ *in. diam., stamped* LONDON, *temp. William III* 5

118 A Sampler: "An Elegy on the never Enough to be lamented death of our late gracious Sovereign Lady Anne Queen," etc., *signed Suzanne Gold and dated* 1717; *carved oak frame*

TAPESTRIES.

119 A Fragment with a group of five figures (three-quarter length), in the centre a King and a woman both grasping a bow, floral border along the top and part of one on the left side, 1 *yd.* 1 *ft.* 9 *in. high by* 2 *yds.* 2 *ft.* 1 *in. wide*

120 A Fragment from the same set, no borders, 2 *yds.* 6 *in. high by* 1 *yd. wide*

ORIENTAL EMBROIDERIES & WORKS OF ART.

121 A Japanese silk embroidered Panel: The Yoro Waterfall, province of Mino, 6 *ft.* 8 *in. by* 12½ *in.*; *framed*

122 A Japanese silk embroidered Panel: The Kiri-furi Waterfall, province of Shimotsuke, *en suite with the foregoing*; *framed*

123 A Japanese silk embroidered Panel: A nut-bearing tree amid kusa grass and wild flowers, *in gold thread on a black ground*, 5 *ft.* 2 *in. by* 26¾ *in.*; *framed*

124 A Japanese silk embroidered Panel: A woman driving ducks down to the water-side through a group of tall trees, 13½ *in. by* 14 *in.*; *framed*

125 A Japanese silk embroidered Panel: Sea gulls flying across a lake, *en suite with the foregoing*; *framed*

126 A Japanese silk embroidered Panel: Ducks in water and others flying across a lake, with cherry trees in blossom on the shore and the fallen petals on the water, 16½ *in. by* 20¼ *in.*; *in black lacquer frame with gilt cherry blossoms*

127 A Chinese Silk embroidered Panel: Pheasants and other birds of brilliant plumage on and around a blossoming plum tree, with other flowers, in coloured silks on white ground, 48½ *in. by* 14¾ *in.*; *in Chinese black wood frame*

128 A Chinese silk embroidered Panel: A peacock with tail displayed, at the base of a flowering tree, and other birds of brilliant plumage on and around the tree, *en suite with the foregoing*; *framed*

129 A Chinese silk embroidered Panel: Pheasants and other birds, a falcon and crane flying, on and around a pine tree with wistaria clinging to the branches, *en suite with the foregoing*; *framed*

130 A Japanese Painting on Silk: A crested wading bird standing in water, with overhanging grasses and maple leaves, *signed* SEITEI (WATANABE), $18\frac{3}{4}$ *in. by* $25\frac{3}{4}$ *in.*; *in black lacquer frame with gold lacquer design*

131 A Japanese Painting on Silk: A pair of fowls with a chicken, *en suite with the foregoing*; *signed* SEITEI; *framed*

132 A Japanese Painting on Silk: A pair of wild ducks on water, with water reeds, *en suite with the foregoing*; *signed* SEITEI; *framed*

133 A Japanese Painting on Silk: A pair of sanderlings standing on a strip of sand by the water-side, *en suite with the foregoing*; *signed* SEITEI; *framed*

134 A Japanese SUZURI-BAKO, with fittings, of natural wood lacquered and encrusted with mother-o'-pearl, with cranes in high relief

135 Another, lacquered with a musical instrument and inscription of a poem; and a small wood Panel with a spray of flowers in ivory and mother-o'-pearl 2

136 A Japanese wood Panel, decorated with a design of a chrysanthemum tied to bamboo sticks, applied in mother-o'-pearl, ivory and lacquer, 17 *in. by* 23 *in.*; *signed* SHIGEKAZU

137 Three Japanese bronze Nō Masks

138 Nine Tsuba: SHIBUICHI round, Shōki and an oni up a tree, *signed* SHŌZUI; SHIBUICHI four lobed, a Chinese sage and attendants; SHIBUICHI, Shōki and oni; SHIBUICHI round, Kanzan and Jittoku, *signed* MORIHISA; SENTOKU bronze round, Bukan Zenshi and Tiger, *signed* GENRIN; SHAKUDO four lobed, Seiobo appearing in clouds; SHAKUDO round, a landscape, *signed* NARA TOSHISHIGE; SHAKUDO four lobed, a gardener, *signed* TSUCHIYA KUNICHIKA; SHIBUICHI round, Gama Sennin, *signed* OMORI YEISHŪ; 7 KASHIRA and 6 MENUKI; on three velvet lined boards 22

ITALIAN MAJOLICA, ETC.

139 Two Faenza Drug Pots, decorated with formal foliage in blue and yellow, 8 *in. high* 2

140 A pair of Faenza Drug Pots, decorated with portraits in panels, lemons and foliage, in yellow, green and blue, 11 *in. high* 2

141 Two Faenza Drug Pots, decorated with portraits, fruit, etc., in colours, 11½ *in. and* 10 *in. high*; and one, with formal foliage, 10½ *in. high* 3

142 Two Faenza Drug Pots, decorated with portraits of St. Lawrence and St. Dominic, 11 *in. and* 10½ *in. high*; and one with a portrait and fruit, 9½ *in. high* 3

143 A pair of Faenza Bottles of globular shape, decorated with portraits in panels, flowers and foliage in yellow and green on blue ground, 8½ *in. high* 2

144 A Macerata Drug Pot, decorated with a coat-of-arms and festoons of fruit on white ground, 8½ *in. high*; and one with a coat-of-arms, and foliage decoration in shades of blue, 8½ *in. high* 2

145 A pair of Faenza Jars, decorated with a coat-of-arms in green foliage borders, on white ground with foliage in blue, 11½ *in. high* 2

146 A white Della Robbia ware Plaque with a figure of St. Bernard in high relief, 18 *in. by* 11 *in.*

147 A German silver Cup and Cover, with globular body on tall open-work stem and round foot, embossed and chased with lobes, cherubs, masks, fruit and strap-work, with vase and filigree flower knob to the cover, 13 *in. high*

148 A Chalice of metal-gilt, the upper part of the bowl plain, on vase-shaped stem and octagonal foot chased with the Crucifixion and sacred monogram, and with foliage borders, 9¼ *in. high*; *German*

149 A Ciborium, of copper, partly-gilt, on hexagonal stem and foot, with six bosses round the knop enamelled with the sacred monogram and a formal flower, with hinged cover surmounted by a cross, 10¼ *in. high*; *German*, 16*th Century*

150 A Navette, of silvered metal, of octagonal shape, engraved with bands of trellis-work and foliage, with gadrooned borders, on foliage feet, *Dutch, temp. Louis XIV*

151 A pair of Portuguese silvered-metal Altar Candlesticks, on wide circular bases, embossed with lobes, $6\frac{3}{4}$ *in. high*; and a small oval Dutch silvered metal Tray, embossed with foliage and strap-work, 9 *in. wide* 2

152 A gilt-metal Figure of an Infant Bacchanal, seated, on red marble pedestal, 7 *in. high*; and a gilt-metal Statuette of a Lady in 16th Century costume, on giallo marble pedestal, 8 *in. high* 2

153 A pair of small gilt-bronze Statuettes of Diana and Perseus, on giallo marble pedestals, $6\frac{1}{4}$ *in. high* 2

154 A Table Clock by *Gramer, Amberg*, with pierced silver dial, in hexagonal gilt-metal case with moulded borders, on three feet, *German, 17th Century*

155 A small Venetian glass Vase with metal-gilt mounts, chased with cherubs' heads and foliage; two bronze Mask Handles; two brass Stag's Head Mounts; three pierced and chased steel Keys; and two small metal-gilt Figure Handles 10

156 A bronze Figure of a Horse, on veined red marble plinth, $7\frac{1}{2}$ *in. high*; and a bronze Stag's Head Rhyton, 8 *in. high* 2

157 A circular bronze Inkstand, chased with a coat-of-arms, masks and a band of arabesque foliage, on three lion feet, *Italian, 16th Century*; and a small Inkstand, of nearly similar design, *Italian, 15th Century* 2

158 Two bronze Inkstands and a Spill Vase, chased with masks in relief and bands of shells and arabesque foliage, on foliage and claw feet, *Italian* 3

159 A Chaufmain, of oblong shape, formed of thin plaques of wrought iron, pierced with stars, 9 *in. wide*; and a bronze Plaque modelled in relief with a group of infant bacchanals, 8 *in. wide* 2

160 A brass Dish with sunk centre, embossed and chased with a panel of figures and inscription, the border engraved, 16 *in. diam.*; *German, 16th Century*

161 A pair of Italian ivory Plaques, engraved with the Annunciation, and the Adoration of the Magi, in ebonized frames, 8 *in. by* 6½ *in.*

162 An old Italian alabaster Plaque, carved in relief with St. Francis receiving the Stigmata, 5 *in. by* 4 *in.*, in wood frame carved and gilt with masks and trophies of fruit

163 A small Figure of St. Michael, in coral, mounted on metal-gilt plaque, set with coral beads and engraved ANT. LEO. FEC., 1647 ; a bead rosary, of box-wood, with pendant portrait of a Saint, and the Papal arms on the reverse ; and a Crucifix of wood, inlaid with mother-o'-pearl, 18½ *in. high* 3

164 A Pocket Sundial, by *C. Blond, à Paris*, in square engraved ivory case, 17*th Century* ; and an old French ivory Counter Box, stained green and engraved, containing counters 2

165 An oblong Italian Casket and Cover, in form of a chest, painted outside with bands of geometrical ornament and flowers, 7¾ *in. wide*, and containing a large number of bone letters ; and a pear-wood Plaque, carved with the Holy Family and St. John, *in wood frame*, 11 *in. by* 13 *in.* 2

166 A circular Deep Dish, of wood, painted in the centre with Diana, and hunting scenes round the border, 14 *in. diam.* ; *Flemish*, 17*th Century*

167 A rectangular metal-gilt Casket, with domed top, the top, sides and bottom of glass, 8 *in. wide* ; and a wood Casket, the front carved with birds and partly gilt, 11½ *in. wide* 2

168 A carved, gilt and partly coloured Group of two figures of Apostles, 15½ *in. high* ; *German*, 15*th Century*

169 An Empire Clock, in brass case with bronze figure of Turenne at the side, on oblong plinth, 8½ *in. high* ; and a pair of Vases of foliage design, set with enamelled plaques, 7 *in. high* 3

170 An Empire Clock, in giallo marble case, with bronze figure of Napoleon at the side, on oblong marble plinth, 19½ *in. high*

170A Three oak Chairs, with straight backs, legs and stretchers, carved with incised ornament ; *Portuguese, late* 17*th Century*

OIL PAINTINGS (Framed).

W. J. Huggins.

171 One pair—View of Màlta from the Sea, with the arrival of King William IV, and
The Royal Yacht in a Storm, 24 *in. by* 34 *in., gilt frames* 2

Unknown.

172 Four Seascapes—Scenes on the Bosphorus, 16 *in. by* 24 *in.* 4

Calvert.

173 One pair—Sea Views, with shipping, 17 *in. by* 24 *in.* 2

Alken.

174 Landscape with Huntsman on Grey Horse, and Groom standing by another Hunter, 18 *in. by* 24 *in.*

Joseph Vernet.

175 River Scene, with figures on bank, 12 *in. by* 15 *in.*, and
One pair—Horse and Foot Soldiers 3

WATER-COLOUR DRAWINGS (Framed).

A. Van Os.

176 One pair—Stags, *in sepia*, 16 *in. by* 13 *in.* 2

A. Devis.

177 One pair—Landscapes, with ruined castles, 13 *in. by* 18 *in.*, and
Castle Buildings and Horseman, 14 *in. by* 10 *in.* 3

S. Howett.

178 Landscape, with cattle in a pool, 10 *in. by* 12 *in.*, and

W. Payne.

Mount Edgcumbe from the Ferry, 5 *in. by* 7 *in.*, and
Madonna and Child, *on glass*, 11 *in. by* 8 *in.* 3

SECOND DAY'S SALE.

The Property of Mrs. Letchworth,

of St. John's Vicarage, Kingston-on-Thames.

SILVER.

LOT

179 Two Georgian circular Salt Cellars, with shaped gadroon borders and shell feet, 1754 and 1765—3 *ozs.* 16 *dwts.*

180 A Georgian octagonal boat-shaped Sugar Basket, with engraved and reeded borders, 1797—8 *ozs.* 3 *dwts.*

181 A Georgian oval fluted Tea Pot and Cover, with engraved borders, 1799—15 *ozs.* 8 *dwts.*

182 A Georgian vase-shaped Cup, chased with bands of vines, and gadrooning, 7 *in. high*, 1825—14 *ozs.* 12 *dwts.*

183 A pair of Campagna-shaped Vases, of frosted glass, mounted with silver, chased and partly frosted with vine foliage bands, and handles, and plain silver plinths, 1836, with plated liners, *in oak case, fitted—all at*

184 A plain oval Punch Ladle, inset with a George II shilling; and a reeded and shell handle Cheese Scoop *—all at*

185 Twelve Dessert Knives and Forks, *Sheffield*, 1836, with mother-o'-pearl handles, in mahogany case

SHEFFIELD PLATE.

186 A pair of Snuffers and Tray, with shaped reeded and foliage borders; and a pair of Snuffers and Tray, with vine foliage borders 4

187 A pair of Snuffers and oblong Tray, with gadrooned borders; and a Taper Candlestick, with gadroon and foliage borders 3

188 A vase-shaped oval Coffee Pot and Cover, with reeded borders, 10 *in. high*

189 A pair of oval Entrée Dishes, Covers and Heaters, with foliage and reeded borders 8

190 A circular Waiter, chased with flowers and scrolls, and with shaped shell and scroll borders, 10½ *in. diam.*

191 Four Table Candlesticks, chased with bands of foliage, on round feet, 9 *in. high*

192 Two larger Ditto, chased with thistles and foliage, 11 *in. high*

193 Four Ditto, chased with foliage and shells, on shaped circular feet, 11 *in. high*

PORCELAIN AND POTTERY.

194 Two Dresden Cups, painted with port scenes; a Cup and Saucer, with view of Dresden; one with yellow ground; another, with flowers; and one with Chinese dragons 10

195 A large china Jug, painted with flowers; a small ditto; two figure encrusted Taper Sticks, with stoppers; a white Figure of a Nun; a small Vase; and one other piece 9

196 A Continental Group of a Cobbler at work, 10 *in. high*

197 Two Chinese Canisters and Covers, and three small Cups and Saucers, enamelled with panels of figures on green scrolled ground; and two Mugs and a Saucer Dish, nearly similar 13

198 A Chinese Sugar Basin and Cream Jug, with covers and stands decorated with pagodas, etc., in blue, red and gold; a Cream Jug, with figures; a fluted Cup and Saucer; three small Cups, with flowers; and one other 13

199 A small Imari Bowl, Saucer Dish and two small Saucers, with flowers in red, blue and gold; two small Nankin Saucers; two small Chinese Bowls, with flowers in the European taste; and two odd Saucers 10

200 A Chinese Bowl, enamelled with panels of figures, 7 *in. diam.*, a large Saucer, nearly similar; and a Bowl, enamelled with branches of flowers, 7½ *in. diam.*

201 Four Chinese Plates, enamelled with river scenes; and two, with vases of flowers 6

202 Six Chinese Plates, variously enamelled with pæonies and other flowering plants, and with pink and green trellis panels 6

203 A pair of Chinese Saucer Dishes, with pierced borders, enamelled with flowering plants and birds, 10 *in. diam.* 2

204 Two Chinese Dishes, enamelled with pæonies in the centre in lambrequin border with scrolled ground, 14 *in. diam.* 2

205 A pair of Chinese oviform Vases and Covers and two Beakers, enamelled with panels of figures in landscapes in flower festoon borders, mounted with ormolu, scroll plinths, 11 *in. and* 9½ *in. high* 6

206 Part of a Chinese Dessert Service, with pierced borders, enamelled with kylins in green and butterflies in colours, consisting of four oval Baskets and Stands, 9 *in. wide*; and two smaller ditto, 7 *in. wide* 12

Other Properties.

207 A Derby Dinner Service, with blue and gilt flower wreath border and gadroon edges, consisting of:—

2 Soup Tureens, Covers and Stands
4 Entrée Dishes and Covers
4 Sauce Tureens, Covers and Stands
Oblong Stand, on foot
14 oblong Dishes, 11 *in. to* 20 *in. wide*
71 Dinner Plates
17 Soup Plates
24 Small Plates 153

208 Part of a Davenport Tea Service, painted with sprays of flowers, in canary yellow and gilt borders, consisting of ten Tea Cups and Saucers, a Cream Jug, a square Dish, and a Plate 23

209 Six Worcester Cups and Saucers, printed with sprays of flowers on white ground 12

210 An early Worcester fluted Tea Service, decorated with convolvulus and fern leaves in blue and gold, consisting of eight Tea Cups, seven Coffee Cups, seven Saucers, Plate, Slop Basin, and Sucrier and Cover, *crescent mark* 26

211 A pair of famille rose Plates, with birds in the centre; another Plate (larger); and an Oriental Tea Pot and Cover 5

GLASS.

212 Three glass Paper Weights, with millefiori and other designs 3

213 Seven Old English cut-glass Sherry Glasses; and three others, with thread stems 10

214 A straight-sided diamond cut Sweetmeat Dish; a cut-glass Pickle Jar and Cover; a small Decanter and Stopper, with G.R.; and another small Decanter and Stopper 7

215 Nine cut Wine Glasses, with fluted bowls 9

216 Six cut and engraved Wine Glasses; and three smaller cut Glasses 9

217 Four cut-glass specimen Glasses; and four others (*odd*) 8

218 A cut-glass Goblet; three cut-glass specimen Vases (*one broken*); four engraved Glasses; three plain Glasses; and three Liqueur Glasses 14

219 Eight cut-glass Cruets, three with Stoppers 11

220 Ten plain cut Beer Glasses 10

221 A Jug, of Waterford glass, with cut faceted sides and wide lip

222 A Waterford Honey Pot and Cover, cut with ribbed pattern; a Stand, similar; and a glass Candlestick, cut with diamond pattern 4

223 A pair of glass Decanters and Stoppers, partly fluted and cut with diamond pattern 2

224 A glass Decanter and Stopper, cut with broad bands of honeycomb pattern and fluting, 13 *in. high*

225 A large glass Decanter and Stopper, cut with foliage festoons and star pattern, 19 *in. high*

The Property of Miss Lilian Colston,

of 16, *Lowndes Square, S.W.*

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226 Eight tall stem Glasses, with white twist stems 8

227 Eight others, with white twist stems, of various patterns 8

228 Six Wine Glasses, with cut bowls; and eight cut Liqueur Glasses 14

229 Two tall stem Glasses, with air twist stems; a plain specimen Glass; two others, engraved; three Beer Glasses; two tall stem Wine Glasses; and a Double Glass 11

230 A long cut-glass Flask, with Stopper; three cut-glass Cruets, with Stoppers; a glass Muffineer, with metal Top; and a small glass Jug 11

231 A cut-glass vase-shaped Mustard Pot and Cover, with shell Spoon; and two cut-glass vase-shaped Salt Cellars 5

PORCELAIN AND POTTERY.

232 A Longton Hall Cream Ewer; and two ditto shell-shaped Stands, with flowers in blue 3

233 Two small Staffordshire leaf-shaped Stands; a Nankin Cream Ewer; a Jug; an oval Dish; and a Plate, with decoration in blue 6

234 A Staffordshire Jug, of copper lustre, painted with two panels of figures emblematic of "Charity"

235 Two small Staffordshire Figures of a Lady and two Gentlemen in Eastern costume, 5 *in. and* $3\frac{1}{2}$ *in. high*; a green Figure of a Parrot, 3 *in. high*; and a small Whieldon Figure of a Highlander 4

236 A Staffordshire Figure of a Man in top hat and plum coloured coat, 6 *in. high*

237 A Staffordshire Figure of a Lady in canary yellow robe, 7 *in. high*; and a small Figure of a Man in blue coat, $4\frac{1}{2}$ *in. high* 2

238 A Staffordshire Figure of a Ewe and Lamb, 5 *in. high*; a Staffordshire Figure of a Deer, 4 *in. high*; and a Figure of a Girl, with dog, 5½ *in. high* 3

239 A Staffordshire Cream Jug, modelled as a cow, 5½ *in.*

240 A Staffordshire Group of the Tithe Pig, 7 *in. high*

241 A Staffordshire Group of the Royal Arms, supported by a lion and unicorn, *by Walton*, 6 *in. high*; and a Staffordshire Figure of a Lion crowned, *by Walton*, 5½ *in. high* 2

242 Napoleon Bonaparte: a Staffordshire Bust, on square pedestal, 10 *in. high*, stamped E., *by Enoch Wood*

243 A Staffordshire Figure of a Soldier, 8½ *in. high*; a Staffordshire Figure of a Gardener standing by a vase, 8 *in. high*; a Staffordshire Model of a House, 6½ *in. high*; and a small Group of Sheep

244 A Chamberlain's Worcester Figure of a Tyrolean Singer, in plumed hat, 6 *in. high*; and a Figure of a Child emblematic of Autumn, 5 *in. high* 2

245 A Dresden Figure of a Lady, a lamb at her feet, 6½ *in. high*; and a Figure of a Boy eating grapes, 4½ *in. high* 2

246 A marone ground Angoulême porcelain Mug, painted with a portrait of Napoleon, *marked Dihl et Geurhard à Paris*

*** The Mug was given to the owner by the niece of Miss Brice of Asholt, Somerset, to whom it had been given by an old A.D.C. of Napoleon, from whom he had received it in one of his campaigns.

Other Properties.

247 A plaster Relief, by Edgar C. Papworth, with a royal procession, 27 *in. by* 11 *in., in gilt frame*; and a wood Plaque, with three figures of children in relief, *in ebonized frame* 2

248 Six coppered metal Plaques, with designs in relief of classical and scriptural subjects, *mounted on wood frame* 7

249 Six upright Panels of Stained Glass, with shields of arms; one with portrait of Edward I; another, nearly similar; and a circular Panel, with portrait of Richard II 9

250 Ten Old English and other 18th Century Watch Movements, some by *Tompion*; an ivory Domino Box; a painted wood Figure of Falstaff; and two Packs of painted Cards 14

251 A Dutch marqueterie Tea Caddy and Cover; an octagonal Box and Cover, overlaid with tortoiseshell; and an old Italian Casket, partly gilt, with figures in relief 3

252 A mosaic Plaque; a black glass Bottle; a German engraved glass Cup; two small glass Flasks; seven bead and stone Necklaces; and a collection of specimens of Crystal Agate, etc.

253 A small bronze Figure of Cupid; seven chalk Moulds; two wood Spoons; a number of Early English and other Keys; and various metal Mounts, etc.

254 A Lowestoft Tea Service, painted with vases *en grisaille* and with pink festoon borders, consisting of a Tea Pot and Cover, six Tea Cups and Saucers, and six Coffee Cups; *formerly the property of John Leech, the artist* 20

255 Part of a Caughley Tea Service, painted with figures, birds and flowers in blue, consisting of a Milk Jug and Cover, a Cream Jug, a Tea Cup and Saucer, and two Coffee Cups 7

256 A pair of Crown Derby Ink Vases, painted with pink rosebuds, on gilt tripod stands, formed as dogs and cats, $3\frac{3}{4}$ *in. high* 2

257 Two Derby Spill Vases, painted with landscapes in gilt borders, 4 *in. and* 5 *in. high* 2

258 Two Dresden quatrefoil-shaped Coffee Cups and Saucers, painted with flowers and fruit on white ground; and a Capo di Monte Cup and Saucer, with raised Bacchanalian figures and festoons of flowers in colours 6

259 A Chinese Tea Pot and Cover, enamelled with flowering plants in famille verte, $5\frac{1}{2}$ *in. high*

260 A two-handled Bowl and Cover, similar, 6 *in. diam.*

261 A Lowestoft Tea Pot and Cover, and Cream Jug and Cover, with baskets of flowers in panels in pink diaper borders; and a small Japanese Vase, with green ground 5

262 A pair of Dresden oval Jardinières, painted with birds and sprays of flowers in raised lake scroll borders, 7 *in. wide* 2

263 A pair of Delft Vases, with views in blue, 8½ in. *high*; and an old brass Hanging Box and Cover 3

264 A pair of Delft Beakers with spreading lips, with figures and flowers in panels on scroll foliage groundwork, in blue in the Chinese taste, 11½ *in. high* 2

265 A pair of Imari Bowls, with flowers in red and blue, 6 *in. diam.*; and a pair of small Chinese Bowls, with landscapes in medallions, 4¼ *in. diam.* 4

266 A Chinese Saucer Dish, enamelled with trophies of utensils and flowers, 9½ *in. diam.*; and a Nankin Saucer Dish, painted with formal foliage, 8 *in. diam.* 2

267 A Nankin circular Jardinière, painted with an audience of a mandarin, fir trees and palms, 9½ *in. diam.*, carved wood Stand and Cover 3

268 A Nankin upright square-shaped Vase, painted with arabesque foliage introducing dragons, emblems and flowers, 17 *in. high*, and carved wood Stand 2

269 A pair of Dresden Candlesticks, formed as columns, modelled with masks and painted with Watteau figures; a Staffordshire Tea Pot, with willow pattern in blue and white; and two octagonal Chinese Plates, with flowering trees in blue 6

270 A pair of Imari Dishes, with flowers in red, blue and gold, 12 *in. diam.*

271 A Spode Spill Vase, formed as a classical vase, with scroll handles and square plinth, finely painted with bouquets of flowers on gros bleu ground, entirely gilt with scale pattern, 7¾ *in. high*

272 Six New Hall Cups and Saucers, painted with vases and sprays of flowers on white ground 12

273 A Chinese Plate, with a European design en grisaille; and one with panels of European figures in colours on pink foliage ground 2

274 A Staffordshire ware Toby Jug, yellow and brown, 11 *in. high*

275 A Portuguese wax Figure of a Bambino, reclining, holding a heart, 14½ *in. long*, 17*th century*

276 A large Delft Dish, with shaped border, decorated with figures, birds and flowers in blue and red, 21 *in. wide*

277 A Mug, with willow pattern in blue, 6¼ *in. high*

278 A Nankin oviform Vase, painted with flowering prunus trees and rocks, 10 *in. high*; a small Delft Tray, with foliage in colours; and a Figure of an Elephant 3

279 A pair of Nantgarw Plates, painted with birds and insects on white ground, *one impressed mark* NANTGARW CW *faulty* 2

280 A pair of Chinese ivory Table Screens, carved with figures and pagodas, on pierced ivory and wood stands, 10½ *in. high* 4

281 An Egyptian Mummy's Head

282 Seven Chinese Plates, enamelled in the centre with a double coat-of-arms surmounted by a coronet, and with formal ornament en grisaille round the border; and a Saucer Dish, enamelled with a fir tree and prunus blossom, 8½ *in. diam.* 8

283 A Table Clock, with brass dials showing phases of the moon, calendar, etc., in square brass case engraved with cherubs' heads, on lion's claw feet: in stamped leather case, *German, early* 17*th century*

284 A Small-sword, with grooved triangular blade, and fluted silver handle with vase-shaped end and pierced guard, *English, c.* 1760

285 Part of a Spode Tea Service, painted with named views in panels on gilt scrolled groundwork, consisting of Sugar Basin and Cover, Cream Jug, four Coffee Cups and four Saucers, an oblong Stand, and a round Dish 13

286 A Chinese Tea Service, enamelled with panels of figures and flowers in green foliage borders on gilt ground, consisting of Tea Pot, Cover and Stand, Sugar Basin, Cover and Stand, Cream Jug, twelve Cups and Saucers, four Dishes and twelve Plates 47

287 A pair of bronze Figures of French Peasants, on cylindrical pedestals, with square plinths, 20 *in. high, French, late 18th century* 2

288 A Louis XVI Clock, *by Bouverie à Paris*, in case of grey and white marble, formed as a section of a column, mounted with ormolu and surmounted by a vase, on wood stand, 14½ *in. high* 2

289 An Empire Clock, in square brass case, with a figure of Cupid at the side, on oblong pedestal chased with foliage, 18 *in. high*

290 A Clock, with metal gilt dial, in marqueterie case of Empire design, formed as a façade supported by pillars, on marqueterie stand, 21 *in. high*

The Property of the late W. D. Crick, Esq.
of Northampton.

291 A Staffordshire Tea Pot and Cover, Coffee Pot, Cream Jug, Sugar Basin and Cover, and a Tea Caddy, printed with the figure of a lady in a garden, a castle, etc. in brown 7

292 A Staffordshire cylindrical-shaped Tea Pot and Cover, decorated with the figure of a Chinaman and pagodas in colours ; and a Tea Pot and Cover, of similar shape, with parrots and festoons 4

293 A Leeds globular Tea Pot and Cover, with foliage in colours ; and a Wedgwood ditto of oviform shape, with fluted green and white bands 4

294 A globular-shaped Whieldon Tea Pot and Cover, of agate pattern, with vine leaves in relief 2

295 A pair of Leeds ware Plates, with basket-work and trellis pattern in relief in white, and with pierced borders, 10 *in. diam.*

296 A salt glaze Tea Pot and Cover, modelled as a house, and with dragon handle ; and a cream ware oval Basket, with pierced sides, 10½ *in. wide* 3

297 A Liverpool Plate, with portraits of a lady and gentleman beneath a tree; and another, with figures and mottoes in the centre and flower sprays round the borders 2

298 An octagonal brown ware Plate; and two others, *circular*, with raised basket-pattern borders and shaped edges 3

299 A tortoiseshell ware Plate, with moulded borders; and a pair of Plates of the same, the borders moulded with panels of trellis-work 3

300 A pair of oviform Vases of agate ware, of classical design, with white satyr-mask handles, on square plinths, 10½ *in. high, by Wedgwood & Bentley* 2

301 A Wedgwood oviform Vase, representing grey marble, with gilt satyr-mask handles, and a band of drapery festoons round the centre, on square base, 11½ *in. high*, on veined marble pedestal 2

302 A Wedgwood Model of a Porcupine, in black basalt, 6½ *in. high*; and a small stone ware Taper-holder, modelled as two heads 2

303 A Chinese ivory Card Case, carved with figures and pagodas; and a Pair of small enamelled Models of Birdcages 3

304 A pair of tall Wine Glasses, with white twisted stems; another pair, with classical ruins on the bowls in white; another pair, with air twisted stems; and an engraved Glass 7

305 A Nankin Bowl and Cover of flattened oviform shape, painted with boys playing beneath a tree, and a band of formal foliage, 12 *in. diam.*

306 An eight-day Clock, *by W. Palmer, Northton*, with silvered metal dial and gong, in rectangular brass case with dome top, with pierced bands of foliage, 14½ *in. high*

307 A pair of Old English flint-lock Pistols, the stocks decorated with silver plaques pierced and chased with foliage and masks, 17*th century*

308 An Old English flint-lock Pistol, the stock carved and decorated with metal-gilt plaques, chased with trophies and foliage, *early* 17*th century*

Other Properties.

309 A circular Snuff Box and Cover, of pressed horn and tortoiseshell, the lid inset with a mosaic plaque of a lion and hound in a landscape

309A A Caughley Creamjug; and a Butter Dish and Cover painted with flowers in blue 3

310 A Chinese cylindrical Mug, enamelled with panels of figures in landscapes, on red and black honeycomb pattern ground, $5\frac{3}{4}$ *in. high*

311 A Staffordshire ware Money Box, shaped as a vase, painted with flowers in blue, and inscription: "Jane Osgodby Johnson, 1868"; and a Staffordshire blue and white Pepper Pot 2

312 A Leeds ware two-handled Loving Cup, with a biblical inscription, 6 *in. high*; and a white Bottle formed as a potato 2

313 A white Staffordshire ware Jug, with a cartoon of John Bull and Napoleon in colours; a Ferrybridge Jug, with raised figures in colours; an ironstone Jug, with decoration in colours; and a Jug, with lilac ground 4

314 Two silver lustre Jugs, $5\frac{1}{2}$ *in. and* 7 *in. high*; and a silver lustre two-handled Vase, partly fluted, 5 *in. high* 3

315 Two silver lustre Goblets; two copper lustre Goblets, with coloured borders; and a copper lustre globe-shaped Vase, with lion top 5

316 A Staffordshire ware figure of a Cow, $6\frac{1}{2}$ *in. high*; another figure of a Horseman, $8\frac{1}{2}$ *in. high*; and two groups of Dogs, 6 *in. high* 4

317 A pair of Staffordshire figures of a Shepherd and Shepherdess with lambs, $6\frac{1}{2}$ *in. high*; and a pair of small Staffordshire figures of a Lady and Gentleman in bosquets, 6 *in. high* 4

318 A Staffordshire figure of St. Peter, $8\frac{1}{2}$ *in. high*; and a Staffordshire model of a Wesleyan Chapel, 7 *in. high* 2

319 A pair of Staffordshire figures of Shakespeare and Milton, 11 *in. high* 2

320 A Staffordshire Jug and Cover, formed as a man taking snuff, 10 *in. high*; and a similar Jug of a man in blue coat, 9½ *in. high* 3

321 Two Staffordshire Toby Jugs, blue and red, 10 *in. high*; and another, smaller, 6½ *in. high* 3

322 A large Staffordshire figure of a Lion, on oval plinth, 10½ *in. high*

323 A stoneware Jug, with a coat-of-arms and foliage in relief on blue ground, 8 *in. high*; and a Mug, with monogram W. R. and a band of scroll foliage, 5½ *in. high* 2

324 Five stoneware Jugs, variously decorated with foliage in relief on blue ground and with monogram G. R., 5¼ *in. to* 6½ *in. high* 5

325 A Panel of Portuguese Silk, worked with a cross and crown, emblems and flowers in coloured silks and gold tinsel, 12 *in. by* 14 *in.*

326 An old Worcester Chocolate Pot and Cover, painted with bouquets of flowers in colours on white ground, and with flower knob to the cover, 7½ *in. high*

327 A Caughley Teapot and Cover, painted with flowering trees and a river scene in blue, in the Chinese taste, 6¼ *in. high*

328 A Chinese Tea Set, enamelled with panels of figures in gardens, river scenes, etc., on gold scrolled ground-work, consisting of Teapot, Cover and Stand, Sugar Basin and Cover, Cream Ewer, Bowl, Dish, and four Cups and Saucers 16

329 Two circular Dishes, nearly similar, 9¾ *in. diam.*

330 A pair of Imari globular Jars, decorated with fan ornament and foliage in red, blue and gold, 4 *in. high*; and two similar Bowls, with flowering trees and formal foliage, 5¾ *in. diam.* 4

331 An Imari Mug, with a magnolia tree in colours, 5½ *in. high*; a similar Bowl, with foliage, 6½ *in. diam.*; and two small Bowls, with circular medallions on white ground, 4¼ *in. diam.* 4

332 An Imari Saucer Dish, with foliage in red, blue and gold, 8½ *in. diam.*; and three Imari plates, with a pagoda scene in the centre, and bamboo pattern border 4

333 Three Chinese Plates, enamelled with pastoral scenes in the European taste; and two large Saucers, with raised foliage in white and blue borders 5

334 A Chinese Bowl, decorated with flower sprays in the European taste, 9 *in. diam.*

335 A pair of Chinese Bowls, enamelled with panels of figures in landscapes, in colours, on diaper pattern ground, 10½ *in. diam.* 2

336 A pair of Chinese oviform Vases and Covers, and a pair of Beakers, enamelled with panels of figures in blue scroll borders on gold scrolled groundwork, 12 *in. and* 10 *in. high*; *faulty* 6

337 A pair of Chinese large Dishes, enamelled with a magnolia tree and bird in the centre, and flower branches on the border, 15¼ *in. diam.*

338 Two Chinese Dishes, the centres painted with magnolias in blue, the borders incised beneath the glaze with formal foliage, 12½ *in. diam.*; and two larger Dishes, similar, 14 *in. diam.*

339 Two larger Dishes, similar, 15½ *in. and* 17 *in. diam.*

END OF SALE.

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1914
June 17
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1	Bacchante, *finely printed in colour on twill*, a pair	2	9
2	Figure Subjects, *finely printed in colour on twill, taken off a screen*	2	15
3	T. Gaugain. Figures dancing, after Prince Horne, *circle, stipple*; and another	2	12
4	C. Knight. Tom and his Pidgeons; and The Favourite Rabbit, after J. Russell	2	1 10
5	John Jones. The Earl of Manchester, after C. G. Stuart, *mezzotint*		1 2
6	J. Hoppner. The Franklin Children; and the companion plate, *modern prints*	2	7
7	J. Eginton. Hebe, after W. Hamilton, *fine, stipple*		18
8	L. P. Simon. Scene from "The Merry Wives of Windsor"; and "Much Ado about Nothing," after the Rev. W. Peters, *open-letter proofs*	2	8 15
9	W. Woollett. View of the Gardens at Carlton House; and Charing Cross, by T. Malton	2	18

10 J. Bluck. View of the Quadrant, Regent Street, after T. H. Shepherd

11 R. HAVELL. Views of the Bridges of London; The Tower; and Somerset House, *finely coloured aquatints, in good early state* 10

12 J. HILL. VIEW OF THE HIGHGATE ARCHWAY, *coloured aquatint, fine*

13 F. Vivares. View of Kirkstall Abbey, after T. Smith; and The Moat Island at Windsor, after P. Sandby 2

14 A Sailor's Fleet Wedding; and Entertainment 2

15 W. Hogarth. The March of the Guards to Finchley, by L. Sullivan, *dedicated to the King of Prussia*

16 W. Hogarth. Southwark Fair; The Green Room of a Travelling Show; and the Cockpit, *all early impressions* 3

17 J. K. Sherwin. Mary Isabella, Duchess of Rutland, after Sir J. Reynolds

18 W. Vandervelde. A set of four Marine Views with ships, *published by J. Boydell, proofs*; and The Battle at La Hogue 5

19 W. Woollett. The Spanish Pointer, after G. Stubbs

20 R. Morghen. Philosophia; Poesis; Theologia; and Justitia, after Raphael; and four Portraits 8

21 N. Visscher. The Attack of the Dutch Fleet on Chatham, Sheerness, Isle of Sheppey, etc., after R. de Hooge

22 N. Visscher. The Signing and Ratification of the Treaty of Breda, after R. de Hooge

23 S. Folkke. The Ceremony of the Marriage of the Prince of Nassau-Weilburg with the Princess Caroline of Orange and Nassau, at the Hague, 5th March, 1760, after T. P. C. Haag

24 S. H. Thomassin. Portrait of Jean Thierry, after N. Largillière; and An Old Woman reading at a window, after G. Dow 2

25 De la Tour. Portrait of the Artist, by Schmidt; and Antoine Coypel: Portrait of the Artist, by J. B. Massépour 2

26 Nanteuil. Portrait of Michel le Tellier, *first state, damaged in margin*

27 Nanteuil. Michael Le Masle; and Jean Francois Sarrasin 2

28 Nanteuil. Prince Charles of Lotharingia

29 Nanteuil. Pierre Poncet

30 Nanteuil. Antonius du Liev

31 Nanteuil. Claude Joly; and Francois Servine, after Champaigne 2

32 François Castanier, by R. Gaillard; and H. Rigaud, by P. Drevet, both after H. Rigaud 2

33 J. G. Wille. "Instruction Paternelle," after G. Terburg

MEZZOTINTS AFTER REMBRANDT.

34 W. Pether. A Jew Rabbi

35 J. Ward. The Centurion Cornelius

36 R. Earlom. Rembrandt's Wife

37 R. Earlom. A Lady reading, after F. Bol

ENGRAVINGS BY THE OLD MASTERS.

38 Robetta. Cupid binding the Young Men (*B.* 25); *from the Holford sale*

39 A. Mantegna. Part of a Triumphal Procession

40 Albert Dürer. Frontispiece to the Life of the Virgin; and eleven of the Plates, *woodcuts* 12

41 H. Aldegrever. Frederic, Duke of Saxony

42 H. Goltzius. Standard Bearer and Cavalier; Landscape, by Both; and Lions, by V. Denon 3

43 A. Canaletto. Etched Views, *between paper covers*

44 Andrea Andreani. Woodcuts from Raphael; and others 3

REMBRANDT.

45 STUDENT AT A TABLE BY CANDLELIGHT, *second state* (*H.* 202)

46 DIANA AT THE BATH (*H.* 42)

46A ABRAHAM CARESSING ISAAC (*H.* 148)

48 The Bathers (*H.* 250), *second state, damaged*

49 Abraham entertaining the Angels (*H.* 286)

50 CORNELIS CLAESZ ANOLO (*H.* 187), *third state*

51 THE STROLLING MUSICIANS (*H.* 142), *repaired*

52 Lieven Willemsz van Coppenol (*H.* 300), *plate cut down*

53 Thomas Jacobsz Haaring (*H.* 288), *plate cut down*

54 The Rat Killer (*H.* 97), *early impression*

55 JACOB AND LABAN (*H.* 183)

56 Young Man wearing a velvet cap, with a jewel clasp (*H.* 151)

57 Samuel Manasseh Ben Israel (*H.* 146)

58 The Star of the Kings (*H.* 254), *early impression, cut*

59 The Flight into Egypt (*H.* 253)

60 JAN UYTENBOGAERT (*H.* 128)

61 Jan Uytenbogaert (*H.* 167), *late state*

62 JAN ASSELYN (*H.* 227), *third state*

63 THE ANGELS APPEARING TO THE SHEPHERDS (*H.* 120), *second state*

64 Old Man with divided fur cap (*H.* 170)

65 Jan Antonida van der Linden (*H.* 268), *fifth state*

66 Rembrandt drawing at a window (*H.* 229), *late impression*

67 Christ and the Woman of Samaria (*H.* 294)

68 ABRAHAM CARESSING ISAAC (*H.* 148), *second state*

69 Christ at Emmaus (*H.* 282), *large plate*

70 Christ disputing with the Doctors (*H.* 257), *a copy*

71 LANDSCAPE WITH COW DRINKING (*H.* 340)

DRAWINGS BY THE OLD MASTERS.

72 A. Vandervelde. A Cow lying down, *in red chalk*, $3\frac{3}{4}$ *in. by* $6\frac{7}{8}$ *in.*

73 French School. Female Head, *in coloured chalks*, $10\frac{3}{8}$ *in. by* $9\frac{3}{4}$ *in.*

74 French School. Female Head, nearly full face, *in red and black chalks*, $10\frac{3}{4}$ *in. by* 9 *in.*

75 P. V. Loo. Pedestal with basket of fruit and flowers, $9\frac{1}{2}$ *in. by* $5\frac{3}{4}$ *in., signed*

76 Jacob Cats. River View, with houses and wooded bank, *in indian ink*, $8\frac{1}{2}$ *in. by* $12\frac{3}{4}$ *in.*; and a small River View, $2\frac{3}{4}$ *in. by* $4\frac{5}{8}$ *in.* 2

77 Van Huysum. Landscapes with trees and houses, mountain in distance, water in foreground, figures and goats, $7\frac{1}{4}$ *in. by* $11\frac{5}{8}$ *in.*

78 J. Moucheron. View, with classical buildings on the banks of a river, with vessels, group of figures in foreground unloading merchandise, *signed*, $9\frac{3}{8}$ *in. by* $13\frac{1}{4}$ *in.*; *from the Esdaile collection*

79 A. Vermeulen. Wooded Landscape, with figures and cattle at a pond, water-mill to the right, $12\frac{1}{8}$ *in. by* $16\frac{3}{4}$ *in., signed*

MODERN DRAWINGS.

80 Unknown. Drawings of Flowers, *some tinted* 5

81 A. Legros. Drawing of a Lady reclining, holding a fan in the right hand, the left arm resting on end of sofa, *silver point, signed and dated* 1902, $14\frac{1}{2}$ *in. by* 11 *in.*

82 A. Legros. Drawing of a Lady, turned to the left, nearly full face, with short hair, *silver point, signed and dated*, 1902, $10\frac{1}{2}$ *in. by* 8 *in.*

83 J. B. Chatlin. View of the River from Chelsea, *oval, pen and wash*, $5\frac{1}{4}$ *in. by* $10\frac{1}{2}$ *in.*

84 S. Prout. View of Bamberg, *in lead pencil*, 16 *in. by* 10 *in.*; and a water-colour of Mountains and Stream, 10½ *in. by* 8¼ *in.* 2

85 S. Prout. View near Brigg, 10¼ *in. by* 14½ *in.*; Como from the Lake, 10¼ *in. by* 14½ *in.*; and Angers, 16 *in. by* 10½ *in., in lead pencil* 3

86 J. Coney. Rouen Cathedral, *pen-and-ink*, 12½ *in. by* 9½ *in.*; and another 2

87 P. Sandby. Mountainous Scene with castle, 9¾ *in. by* 12 *in.*; and Bramshill Head, by F. Nicholson, 8 *in. by* 12½ *in.* 2

88 R. Paton. Pencil sketch for Naval Engagement off Cape Francois, 21st Oct. 1737

89 L. Housman. Drawing in pen-and-ink for "The House of Joy"

90 "Specimens of Modern Masters": engravings after Gainsborough, Hamilton, etc., and some loose etchings; and another volume 2

Various Properties.

ENGRAVINGS.

91 J. R. Smith. The Horse Feeder, after G. Morland, *in colour, late print*

92 J. R. Smith. The Corn Bin, after G. Morland, *in colour, late impression*

93 Inn Yard on Fire, after T. Rowlandson, *aquatint*, by T. Malton, *coloured*

94 J. McArdell. The Mathematician, after Rembrandt, *fine*

95 J. Constable. Salisbury Cathedral; and another, mounted on one sheet, *slight pencil sketches* 2

96 The Duke of Wellington on horseback, by R. G. Reeve, *aquatint, coloured* — 1 10

97 Romeo and Juliet, by J. J. Vandenburgh; and The Supposed Death of Imogen, by T. Cheesman, after H. Bunbury, *printed in colour* 2 — 1 10

98 A. Burke. Portrait of Angelica Kauffman in the character of Design and Inspiration of Poetry, after A. Kauffman — 18

99 A Portfolio, with 42 leaves of thick paper, ~~cream~~ tinted, *measuring* ~~41 *in. by* 30~~ *in., half bound dark green* ~~*morocco*~~, *with lock* — . . .

100 Racing prints: Set of four, *aquatints, coloured, cut close* 4 — 13 . .

101 Watteau (*after*), by C. N. Cochin, L'Amour au Théâtre Italien; L'Amour au Théâtre François — 5 10

102 Rowlandson. "Le Négligé," *coloured, clean copy* — 16

103 Rowlandson. Love and Learning, or the Oxford School, by B. Smith, *coloured, clean copy* — 14

104 Rowlandson and other artists: "A Man Milliner"; and "The Muff"; "Getting the odd Trick"; "Good Advice"; "Grown Ladies Taught to Dance," *caricatures, coloured* 4 — 1 4

105 "The Romp"; "A Visit to Camp, or the Rogues March"; and the Lady Volunteers 3 — 14

106 J. M. W. Turner. Liber Studiorum, fifty-one plates, *cut close, printed in brown* — 11 15

107 John Philip. Sketch of two Spanish Ladies; and drawing and copies of pictures by other artists *a parcel* — 1 . .

108 Scrap Book, containing Etchings by Rembrandt, Karl du Jardin, Claude, Ruisdael, Hollar, etc. *about* 206 *etchings* — 3 . .

109 G. S. and J. G. Facius. Hector reproaching Paris, after A. Kauffman, *in colour* — 2 . .

110 Portrait of William II of Orange, by Sailliar, after Honthorst, *proof* — 2 15

PHOTOGRAVURES (*Printed in Colour*).

111 Lady Blessington, after S. T. Lawrence

112 Lady Hamilton as a Bacchante, after G. Romney

113 Fisherman hauling in a Boat, after G. Morland; and The Halberdier, after J. L. E. Meissonier 2

ENGRAVINGS.

114 Original Etchings. The Sylvan Way, by S. Slocombe; Mercery Lane, Canterbury, by T. J. Dalgleish; Off Gravesend, by W. L. Wyllie; Rouen Cathedral, West Façade, by T. J. Dalgleish; Venice, by Wilfrid Ball; and Jacqueline de Caestre, by A. Turrell, *all signed artists' proofs, five etchings in the portfolio, as published, and an extra one inserted* 6

115 R. W. Macbeth. A Village Merrymaking in the Olden Times, etching, *signed proof*

116 Protection; and Infancy, *printed in colours* 2

117 H. Alken. Fox Hunting: Going to Cover; Breaking Cover; Full Cry; and Treeing the Fox, by Sutherland, *aquatints, coloured, damaged* 4

118 Swiss Views. Scrap-book containing a Collection of Swiss Views, by F. Hegi, Meichett, Hurlimann, Kern, Bodmer, Sperli, Nilson and others, *all aquatints, in colours* 100

119 J. Dixon, after N. Dance. David Garrick in the character of Richard III, *proof*

120 D. Lucas, after J. Constable. The Opening of Waterloo Bridge, *proof, untrimmed margin*

121 J. P. Simon (by and after). Girl with fish, and Girl with game, a pair of prints, *in colour* 2

122 A. Cardon, after R. Cosway. Hebe, *printed in colour*

123 E. Bell, after H. Singleton. Winter Evening, and Summer Morning, *mezzotints in colours* 2 — 8 10

124 W. Ward, after W. Morland. Domestic Happiness, *coloured* — 6 10

125 Nanteuil. Portrait of Devis Talon, *only state, fine impression, a French line engraving* — 6 10

126 Lord Nelson, whole length, *published by Colnaghi, a tinted lithograph* — 16

127 J. K. Sherwin. Earl of Chatham, after Brampton; and Lord Ashburton, by W. Bond, after Reynolds, *coloured* 2 — 1 .

128 Girl holding child with apple, after Russell, *small oval, in colour, cut close* — 2 2

129 J. Peirson (by and after). Children playing at a pond, *oval, in colour* — 1 13

130 E. Wilkins. The Lovely Brunette, after W. Ward, *fine, in colour* — 24 .

131 Royal Palace, Brighton; and another—Sea Coast View, *aquatints, coloured* 2 — 2 .

132 J. Whesset. Portrait of the Horse Trumpeter, *mezzotint, in colour* — 2 8

133 Coursing: "Finding," *published by Dean & Munday, aquatint, coloured* — 1 5

134 Girl Reading, by G. Scorodomoff, after Reynolds; and two others 3 — 1 .

Framed.

135 J. Jones. The Right Honble. Edmund Burke, after G. Romney — 30 .

136 P. Martindale. Miss Bingham; and Lavinia, Countess Spencer, after Sir Joshua Reynolds, *modern coloured mezzotints* 2 — 2 10

137 The Battle of Waterloo, by H. R. Cook, after A. Sauerweid; and Bonaparte accompanied by General Berthier at the Battle of Marengo, by A. Cardon, after J. Boze 2 — 2 10

138 The Meet at Badminton, by W. Giller, after W. and H. Barraud

139 Décoration du Bal Masque, by C. N. Cochin Pater

140 Enhun Sang, by J. Grozer, after Danloux, *early proof*

141 Marquis Cornwallis, by J. Ogborne, after H. Walton; and Oliver Cromwell, by F. Bartolozzi, after R. Walker 2

142 Mr. Gattie, by R. Cooper, after M. W. Sharpe; and two small prints, *in colour* 3

143 Miniature of a Saint receiving or giving instruction

144 El General Quiroga, after Vernet; El General Riego, after H. Lecomte, by G. Engelmann; and Les Membres du Gouvernement Provisoire, *all lithographs, unframed* 3

145 Rembrandt. Etching: The Rest on the Flight; and one of "The Seasons," by Hollar, *unframed* 2

146 "Quicksilver" Royal Mail, by C. Hunt, after J. Pollard, *aquatint, coloured*

147 "Industry," winner of the Oaks Stakes, 1838, by C. and G. Hunt, after J. F. Herring, *coloured aquatint*

148 Miss Price, by J. Watson, after Sir J. Reynolds

149 W. Ward. The Turnpike Gate, after G. Morland

150 David Garrick, by T. Watson, after Sir J. Reynolds

151 Roubilliac modelling a statuette of Shakespeare

152 W. E. Gladstone, by Barlow, after Millais

153 Robert Burns, by Parks, after Nasmyth

Unframed.

154 Cupid's Pastime, by Facius, after Kauffman

155 Domestic Scenes, by Carington Bowles; and Pointers and Pheasants 3

156 Florizel and Perdita, by Singleton, after Mitchell, *in colours*

157 Nelson, by Bell, after Beechey, *coloured*

158	Cottager's Return, *in colours*	/	13
159	Young Waltonians, by Lucas, after Constable	/	10
160	"The Essex" East Indiaman, by Jukes, after Luny		6

FRAMED.

161	Napoleon, large head, *lithograph in colours*		2 6
162	Nelson, by Bell, after Beechey, *coloured*	/	5 —
163	Admiral Sotheran, by Turner, after Lawrence, *open-letter proof*		5 —
164	Landscape, after Gainsborough, *mezzotint*		11
165	Going to Market, by Haughton, *coloured*		4
166	J. Varley. Water-colour Drawing of Cottage and Figures		10

SECOND DAY'S SALE.

The Property of a Gentleman.

UNFRAMED.

LOT

167 Portraits in line, from Lombart's series of "The Countesses," Houbraken's "Illustrious Persons"; etc. 13

168 J. Faber. The Rev. Robert Bragge, after Robert Bragge; Stag Hunting, by John Smith, after Vandyck; John Blackburn, by Tomkins, after Beechey; etc. 4

169 The Romance, by J. R. Smith, after Westall

170 Lady Hamilton as "Cassandra,"; another, Portrait of Lady Hamilton, *cut*; and The Truth of Infancy, by and after F. Bartolozzi 3

171 F. Bartolozzi. Country Girl going Reaping, after Wheatley, *proof before all letters, in black*

172 Venus, by P. W. Tomkins, after Hoppner; The Bower of Venus, by Kellaway, after Westall, *in colours*; and Eleanor of Bretagne, by Caroline Watson, after Shelley 3

FRAMED.

173 Reflection, by W. Ward, after H. Ramberg, *damaged*

174 Society in Solitude, by and after J. R. Smith, *printed in colours, cut*

175 The Strangers at Home, by W. Nutter, after Morland

176 The Sleeping Nymph, by P. Simon, after Opie, *in brown*

177 THE MILKING GIRL; and BOY AND DOG, by T. Gaugain, after R. Westall, a pair, *printed in colours, inscription spaces cut off* 2

178	EURYDICE, by Bartolozzi, after Angelica Kauffman, *finely printed in colours, slightly cut at top*		8	.	.
179	The Little Domestic, by Hellyer and Gaugain, after Westall, *printed in colours*		10	5	
180	Tom and his Pidgeons; and The Favourite Rabbit, by C. Knight, after J. Russell, a pair, *printed in colours*	2	8	.	.
181	The Woodman, by Bartolozzi, after Barker, *printed in colours*		1	.	.
182	The Recruiting Officer, by R. Stanier, after Wheatley, *in brown, slightly damaged*		1	14	
183	THE TIRED SOLDIER; and THE ELOPEMENT, by C. Knight, after J. Opie, a pair, *printed in colours*	2	10	.	.
184	Infant Vanity, by J. Young, after Hoppner		11	2	6
185	Miss Kitty dressing, by T. Watson, after R. Wright, *cut*		1	2	
186	Lady Charlotte FitzWilliam, by McArdell, after Reynolds		2	17	6
187	Charles James Fox; and William Pitt, a pair, *printed in colours*	2	2	5	
188	Charles William, Lord Milton, by W. Ward, after J. R. Smith, *proof*		2	10	
189	Sir F. Burdett, by W. Ward, after J. R. Smith			10	
190	Lady Elizabeth Keppel, by Fisher, after Reynolds, *first state*		40	.	.
191	William Woodward, by J. Smith, after J. Taverner; and Mrs. Frederick, by R. Laurie, after Hamilton	2	1	2	
192	Sir John Coleridge, by Samuel Cousins after Margaret Carpenter; and Miss Goodall, by W. Ward, after Ellerby	2	5	15	
193	Genius describing Beauty; and Prudence restraining Beauty, by Bartolozzi, after Cipriani, *etched letter proofs*	2	4	.	.
194	The Gipsy, by H. Meyer, after Sir D. Wilkie, *printed in colours*		2	2	
195	Education, *printed in colours*		5	10	

196 Griselda, by J. Richiardi, after Angelica Kauffman, *printed in colours*

197 Tom and his Pidgeons; and The Favourite Rabbit, *pastel drawings* 2

198 SHOOTING, by Reeve, after Wolstenholme, a set of four, *aquatints in colours* 4

Another Property.

199 The Birds' Nest, by V. Green, after J. G. Huck, *etched letter proof*; and The Mouse Trap, by Thomas Park, after the same, a pair 2

200 Infant St. John, by J. Grozer, after Reynolds, *proof*; and William, Duke of Devonshire, by Faber, after the same 2

201 George III, after T. Gainsborough, by Gainsborough Dupont; and Joseph Cotton, by W. Ward, after T. Stewardson, *proof before all letters* 2

202 Master Lambton, by Samuel Cousins, after Sir T. Lawrence

203 Lord Clive, by McArdell, after Gainsborough; and another 2

204 Lady Heatchcote as "Hebe," by James Ward, after Hoppner, *rare, damaged*

205 Hebe, by C. Turner, after Huet Villiers

206 Petit Vauxhall, by P. A. Wille

207 The Black Hat, by R. Cooper, after Rubens, *in colours, cut*; and Portrait of Titian's Daughter 2

208 Conjugal Peace, by Bartolozzi, after Angelica Kauffman, *oval in brown*

209 The Triumph of Beauty and Love, by Bartolozzi, after Cipriani; and Gaetano Baldassare Vestris, by Bartolozzi, after G. Dance, *a reproduction* 2

210 Peace; and War, by G. T. Stubbs, after Edward Penny, a pair, *coloured* 2

211 A Lesson in Geography, *printed in colours on satin, with a frame of pearls, surrounded by an embroidered silk floral border* 8

212 Earth; Air; Fire; and Water, by Bartolozzi, after Cipriani, *modern impressions* 4

Various Properties.

DRAWINGS, Etc.

213 Morland. Drawing of a Mother and Child

214 Lorenzo Pasinelli. Monk and Sick Man, surrounded by several people, *signed, in red chalk*

215 Cesare da Sesto (Cesare Milanese). The Holy Family with the Infant St. John, *signed, in sepia pen*

216 A. Vermeulen. Peasant and Cattle at the side of a Farm House, after P. Potter, *in water-colours*

217 Andrea Mantegna. The Interior of a Prison, *in sepia pen and wash; from the Jourdeuil and Kaye Dowland collections*

218 R. Hill. Drawings of Cattle, Sheep, and Deer, *in pencil and wash, in portfolio, unframed* 8

219 Girl with Kitten, by F. Bartolozzi, after Sir J. Reynolds, *proof before the title, finely printed in colours, unframed*

The Property of a Private Collector.

EDWARD BELL.

220 PORTRAIT OF LORD VISCOUNT NELSON, DUKE OF BRONTÉ, K.B., Vice-Admiral of the White. Whole length, holding his sword, standing on the deck, after Sir W. Beechey, *finely printed in colours*

[*See* ILLUSTRATION.]

W. DOUGHTY.

221 SIR JOSHUA REYNOLDS. Portrait of S. Johnson, LL.D.

JAMES WARD.

222 SIR J. REYNOLDS. Portraits of Lord Ashburnham, Mr. Barre, and Lord Shelburne, *first state, fine impression*

JAMES WARD.

223 SIR T. LAWRENCE. Portraits of Sir Francis and Charles Baring, and Mr. Wall, *fine proof before all letters*

J. JONES.

224 EDMUND BURKE, after GEORGE ROMNEY, *first state*

J. G. HAID.

225 REMBRANDT. "ACHILLES," *proof, fine impression*

R. HOUSTON.

226 FREDERICK THE GREAT, in engraved oval frame, after Pesne, *fine proof*

W. DICKINSON.

227 ADMIRAL KEPPEL, after G. Romney, *fine impression*

No. 220.

JOHN FINLAYSON.

228 WILLIAM DRUMMOND, after Jansen, *proof* 4 10

Kennedy

F. BARTOLOZZI.

229 Lord Clive, after N. Dance, *stipple, proof* 16 . .

Daniell

V. GREEN.

230 PORTRAIT OF SIR JOSHUA REYNOLDS, with a bust of Michael Angelo, after himself, *proof before all letters* 3 . .

Preston

S. COUSINS AND WM. WALKER.

231 ROBERT BURNS, after A. Nasmyth, *fourth state, signed by S. Cousins* 27 . .

Maggo

S. COUSINS.

232 Prince of Metternich-Winneburg, after Sir T. Lawrence, *first state* 5 . .

Irving

S. COUSINS.

233 S. Taylor Coleridge, after W. Allston, *open-letter proof* 2 . .

Rimell

H. DAWE.

do 234 Robert Southey, after S. Lane, *proof* ; and J. Ruskin, by Francis Holl, after G. Richmond 2 1 10

W. NUTTER.

235 G. Washington, after C. G. Stuart ; Schiller, by C. A. Schwerdgeburth, and two others 4 1 10

Davis

S. COUSINS.

236 MASTER LAMBTON, after Sir T. Lawrence, *first published state, signed by Cousins* 150 . .

Agnew

DAVID LUCAS.

237 The Lock, after J. Constable, *brilliant proof*

DAVID LUCAS.

238 The Cornfield, after J. Constable, *brilliant proof*

DAVID LUCAS.

239 The Vale of Dedham, after J. Constable, *fine proof, very rare, the india paper has been re-mounted*

DAVID LUCAS.

240 Grace Darling, after H. G. Parker and J. W. Carmichael, *fine proof*

DAVID LUCAS.

241 The River Stour, Suffolk, after J. Constable, *proof, rare*

DAVID LUCAS.

242 Hadleigh Castle, after J. Constable, *artist's proof*

C. TURNER.

243 James Watt, after Sir T. Lawrence, *proof*

C. TURNER.

244 Warren Hastings; and The Marquis of Wellesley, by S. Cousins, both after Sir T. Lawrence, *one a proof* 2

C. TURNER.

245 The Age of Innocence, after Sir J. Reynolds, *first state*

S. W. REYNOLDS.

246 Samuel Compton, inventor of the mule spinning machine, after Allingham — 2

G. FIESINGER.

247 Lord Hood, after J. Northcote — 8

MODERN ETCHINGS, ETC.

248 The Prima Vera, after Botticelli, by E. M. Geyger, *signed proof* — 1

249 A. Mathey, after Ghirlandajo. Head of a Lady, *signed proof* — 1

250 H. de Debaines. Rembrandt's Mill, *signed proof* — 4

251 The Widow's Mite, by C. Waltner, after Sir J. Millais — 8

252 F. Muller. Line engraving: Madonna di San. Sisto, after Raphael, *open-letter proof* — 5 — 5

253 M. Steinla. Another: Madonna and Child, with family, after H. Holbein — 18

UNFRAMED.

254 Sir Walter Scott, etching by F. Huth, after Raeburn, *proof, signed* — 1 — 12

255 Sir John F. W. Herschel, by W. J. Ward, after H. W. Pickersgill, *proof*; and three other portraits 4 — 7

256 T. Lupton, after J. M. W. Turner. Edystone Lighthouse, *proof* — 1 — 2

257 Frank Short, after J. M. W. Turner. Coblentz, *proof, signed* — 6 — 10

258 J. M. W. Turner. Ely Cathedral; Ehrenbreitstein; Prudoe Castle, and one other, *all proofs before letters* 4 — 11

259 J. M. W. Turner. Easby Abbey; Brightling Observatory; The Vale of Heathfield, and Battle Abbey, *early impressions* 4

260 J. M. W. Turner. Tantallon Castle; Summer Lake; St. Agatha's Abbey, and Fall of the Tees, *proofs* 4

ETCHINGS BY OLD MASTERS.

261 Giulio Bonasone. Portrait of Michael Angelo Buonorotti

262 Albert Dürer. Portrait of Philippe Melancthon, 1525

263 Anton Wierx. Portrait of Sir Thomas More

264 Aldegrever. Portrait of Martin Luther

STUDIES IN LEAD PENCIL BY SIR EDWARD BURNE-JONES.

265 Two studies of Female Heads, and study for "The Golden Stairs," *initialled and dated, in one frame*

[*See* ILLUSTRATION.]

266 Three studies of Female Heads, *initialled and dated, in one frame*

The Property of a Private Collector.

DRAWINGS.

D. G. ROSSETTI.

267 Two Figures seated, one playing instrument (Paolo et Francesca ?), *pencil*

G. J. PINWELL.

268 Pen-and-Ink Sketches, nine, *mounted on one sheet*

269 Pen-and-Ink and Pencil Sketches, *four sheets* 4

270 Flaxman. The Sword of Damocles

No. 265.

P. DE WINT.

271 Sketch in colour: On the Bank of a River, 8 *in. by* 9¾ *in.*

T. GIRTIN.

272 Sketches in lead pencil of a Church on the banks of a river, and houses 3

T. GIRTIN.

273 Water-colour Drawing: Cattle on a rocky eminence, with mountainous distance, 11 *in. by* 16 *in.*

T. GIRTIN.

274 Water-colour: River View with landscape distance, windmill on the left, 6¾ *in. by* 10½ *in.*

J. M. W. TURNER.

275 Andwarden, Suffolk, 6 *in. by* 9½ *in., monochrome*

J. S. COTMAN.

276 Water-colour: Cottage near Buttermere, Cumberland, 10½ *in. by* 9 *in.*

S. PROUT.

277 View on a Lake, with houses and boat, *lead pencil sketch,* 11¼ *in. by* 16¾ *in.*

THOMAS GAINSBOROUGH.

278 Two nude Figures seated on the bank of a pond, enclosed by trees, *black chalk heightened with white chalk,* 11 *in. by* 13½ *in.*

THOMAS GAINSBOROUGH.

279 Hilly Landscape, wooded, with figures on the banks of a river, representing a classical subject, *black chalk heightened with white chalk,* 18 *in. by* 26 *in., framed*

Various Properties.

ENGRAVINGS.

Framed.

J. M. W. TURNER.

280 Scotch View, with a fort on estuary, *water-colours, signed*

281 View of a Scotch Loch, and distant mountains, *water-colours signed*, 1830

282 Mount St. Michael, Cornwall, by S. Fisher, *proof, signed, dated* 1830

283 Alnwick Castle, Northumberland, by J. T. Willmore, *proof, signed, dated* 1830

284 Pembroke Castle, Wales, by T. Jeavons, *proof, signed, dated* 1830

285 Kidwelly Castle, South Wales, *proof, signed, dated* 1830; together with a Letter by J. M. W. Turner 2

PHIL MAY.

286 Doubtful Credentials, *sketch in pen-and-ink*

Unframed.

287 S. Cousins. Portrait of Lady Acland and her two sons, after Sir T. Lawrence, *fine impression, margin damaged*

288 H. Alken. Steeplechase Recollections, by C. Bentley, set of eight, *coloured, modern impressions* 8

289 Scrap Book containing Heads and Figures representing characters from different writers, by Boyne

290 Scrap Book containing a quantity of Caricatures by Gillray, Cruikshank, Humphreys, Rowlandson, Woodward, and others, *coloured*

291 Scrap Book containing Etchings by Zeeman, Callot, Glauber, and others

The Property of Thomas Way, Esq.

292	J. Saenredam. David with the Head of Goliath; and others after L. van Leyden; and others	5	1	8
293	Rembrandt. Late impressions, and some copies	8	2	. .
294	David Lucas. Windmill near Colchester, after Constable, *proof*		1	16
295	D. Lucas. Salisbury Cathedral; Boulogne; and others, after Constable, *small plates, cut and damaged*	7		5 —
296	C. Turner. Rembrandt's Mill; Mæcenas' Villa; and others, *small plates*	5		7
297	S. W. Reynolds. Landscape with cows, after Gainsborough; The Shipbuilder, after Rembrandt; and others	7		7
298	S. W. Reynolds. Small plates, after Sir Joshua Reynolds	27		14
299	T. Lupton. Dutch Boers, after Teniers; Cows, after Cuyp; and another	3		5 —
300	S. W. Reynolds. Illustrations	10	3	. .
301	Lithographs and Etchings after pictures by Corot	18		1
302	Etchings, etc., after T. H. Rousseau; and others	*a parcel*	1	2
303	T. Doo. Countess Clam-Martinics, after Lawrence; and another	2		4
304	A. Caracci. Etchings from pictures; and others	*a parcel*		5 —
305	B. Baron. Earl of Pembroke and Family; Charles I and Family, by G. Strange, after Vandyck	2		10
306	C. Mellan. Adam and Eve; and others by various engravers	*a parcel*	1	1
307	A. Vandyck. Portraits, etc., and other lithographs	*a parcel*		2

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SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On WEDNESDAY, the 24th of JUNE, 1914,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W

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VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand, London.*

Telegraphic Address: "*Abinitio, Rand, London.*" *Telephone:* 3852 *Gerrard.*

In sending Commissions please refer to this Catalogue as "THRACE."

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CATALOGUE

OF

Engravings, Drawings and Etchings.

LOT		
1	The Country Clergyman, by R. Field, after R. Westall, *printed in colours* 1	10 .
2	The Flower Girl, by J. Spilsbury, after A. Kauffman, *oval, in red* 1	1 .
3	The Broken Pitcher, by F. Jukes, after J. Hoppner, *circle* 1	1 3
4	Charlotte, by F. Bartolozzi, after H. Bunbury, *circle, in red*; and Maria, by W. W. Ryland, after A. Kauffman, *oval* 2	1 10
5	Sterne and Maria, *circle, in red, cut*; Oliver Cromwell discovering his Chaplain on his knees before his Daughter, by F. Bartolozzi, after J. B. Cipriani, *oval*; and another 3	1 8
6	Docet Amor, by J. Condé, after R. Cosway, *in brown*; and Joseph and his Mistress, by W. Nutter, after the same 2	1 5
7	Friendship, by R. Pollard, after R. Cosway, *oval, in red*; and three others, after the same 4	2 18
8	The Princess of Wales, by M. A. Bourlier, after Sir W. Beechey; and Mrs. Billington, by T. Burke, after S. De Koster, *both printed in colours* 2	1 5
9	Mrs. Robinson, by T. Burke, after Sir J. Reynolds; Two Portraits of Queen Charlotte, *one a proof before letters*; Lady Augusta Campbell, by G. Scorodomoff, after A. Kauffman; *all ovals*; etc. 5	1 .
10	G. MORLAND. The Farmer's Stable, by W. Ward 1	8 5

11	The Maid of the Oaks, by W. Ward	1	
12	A Poultry Market, by and after J. Ward	1	
13	A Dutch School, by W. Ward, after Jan Steen, *open-letter proof*	1	
14	A Shepherd, by R. Earlom, after T. Gainsborough	1	
15	The Oracle, by and after J. Dixon, *proof before letters*	1	
16	The Mathematician, by J. McArdell, after Rembrandt	1	
17	View of the Brewery, Chiswell Street, by W. Ward, after G. Garrard; The Cyclops at their Forge, by J. Murphy, after Giordano, *open-letter proof*; and two others	4	
18	Belisa, by and after J. R. Smith	1	
19	Susan's Farewell, by C. Knight, after G. Morland, *circle, in red*	1	
20	Mercenary Love, by F. Bartolozzi; Love Bought too Dear, by J. Ogborne, after F. Bartolozzi; Roguish Love and Refreshing Love, by A. Van Assen, set of four, *proofs before letters, ovals, in brown, with letterpress*	4	
21	The Judgment of Paris, by F. Bartolozzi, after A. Kauffman, *oval, in brown*	1	
22	Cupid's Pastime, by G. S. and J. G. Facius, after A. Kauffman, *oval, in red*	1	

The Property of a Collector.

23	Mrs. Benwell, by W. Ward, after J. Hoppner	1	
24	Salad Girl, by W. Ward, after J. Hoppner	1	
25	Hebe, by C. Turner, after Huet Villiers, *proof before letters*	1	
26	The Gipsy, by H. Meyer, after D. Wilkie, *printed in colours*	1	

27 Sailors in Port, by W. Ward, after T. Stothard, *open-letter proof* 1

28 Three different Portraits of Sir J. Reynolds, by S. W. Reynolds, after himself 3

29 Two different Portraits of Mrs. Abington; Miss Potts as Thaïs; Mrs. Fox; and Mrs. Robinson; all by S. W. Reynolds, after Sir J. Reynolds, *mostly proofs* 5

30 A Snake in the Grass; Hope nursing Love; Venus chiding Cupid; and three others, *all proofs* 6

31 Jupiter and Leda, by G. Gabrielle and Charponnier, after Huet, *printed in colours* 1

FRENCH SCHOOL.

32 P. A. Baudouin. La Sentinelle en Defaut; and L'Epouse Indiscrête, by N. de Launay, a pair, *proofs before the dedication* 2

33 P. A. Baudouin. Another pair of the same, *in print state* 2

34 P. A. Baudouin. Le Coucher de la Mariée, by J. M. Moreau and J. B. Simonet 1

35 P. A. Baudouin. Les Amants Surpris, by P. P. Choffard 1

36 La Reconnaissance de Fonrose, by R. de Launay, after E. Aubrey 1

37 Le Trait Dangereux, by Poletnich, after F. Boucher 1

38 Interior of a Bedroom with figures, *printed in colours, cut to oval* 1

Framed.

39 Sir J. Reynolds. The Hon. Miss Bingham, by F. Bartolozzi, *in brown* 1

40 Sir J. Reynolds. The Snake in the Grass, by J. R. Smith, *fine early impression, with the inscription space cut off* 1

41 Sir J. Reynolds. Mrs. Sheridan as "St. Cecilia," by T. Watson, *open-letter proof, oval, in brown* 1

42 Richard Burke, by Ward, after Sir J. Reynolds, *proof, cut*; and Lady in a Turban, *proof before all letters* 2

43 THE ROAD SIDE, BY W. SAY, AFTER W. OWEN, *brilliant open-letter proof, with wide margins* 1

44 January and May, and The Wife of Bath, by T. Gaugain, a pair, *ovals, printed in colours* 2

45 Diligence and Dissipation, by T. Gaugain and Hellyer, after J. Northcote, set of ten 10

46 P. A. BAUDOUIN. LE COUCHER DE LA MARIÉE, by J. M. Moreau and J. B. Simonet 1

DRAWINGS.

47 G. BARRY. Two Lovers in a Garden with Cupid peeping from behind a Tree; and Interior of a Bedroom with figures, a pair, *in coloured crayons, finely executed* 2

ORIGINAL PEN-AND-INK SKETCHES BY PHIL MAY.

48 Types of Scarboro' Beauties, *signed* 1

49 German Governess: "Ach childrен it rains again, and I haf been vonce allready vett mittout mein ombrella, as you Englanders say, vonce I am bitten twice I look shy," *signed* 1

50 "He won't be happy till he gets it!" *signed* 1

51 The Rural Agents and how they do Business in Malta, *signed* 1

52 The Circus Rider, *signed* 1

53 The Strong Lady, *signed* 1

54 The Hand Balancer, *signed* 1

55 At a Fancy Dress Ball, *signed* 1

56	The Ostler sees the Joke, *signed*	1		5
57	A Wintry Scene with Father Christmas, *signed*	1		
58	A Female Pose, *signed*	1		4

UNFRAMED ENGRAVINGS.

59	Sir Charles Grey, by J. Collyer, after Sir T. Lawrence, *etched-letter proof*	1	1	16
60	Admiral Thomas Lord Graves, by F. Bartolozzi, after J. Northcote, *open-letter proof*	1	3	10
61	Sir John Ligonier, by P. Tanje, after J. Fournier; and Major-General Stringer Lawrence, by E. A. Ezekiel, after Sir J. Reynolds, *open-letter proof*	2	1	5
62	Archibald, Earl of Eglintoune, by S. W. Reynolds, after C. F. v. Breda, *open-letter proof*; General Sir Harry Calvert, by R. Golding, after T. Phillips; and Sir C. T. Metcalfe, by W. Warner, after A. Bradish	3	2	5
63	ADMIRAL SIR THOMAS GRAVES, by S. W. Reynolds, after J. Northcote, *open-letter proof, very fine*	1	15	
64	ADMIRAL SIR GEORGE COCKBURN, by C. Turner, after J. J. Hals, *open-letter proof, touched by the artist*	1	6	
65	George the Third and Family, by R. Earlom, after J. Zoffany, *proof before letters*	1	4	10
66	Marquis Cornwallis, by J. Ward, after Sir W. Beechey, *inscription space cut*	1	2	10
67	Caleb Whitefoord, by J. Jones, after Sir J. Reynolds	1	4	
68	GENERAL MONKTON, by J. Watson, after B. West	1	18	
69	GENERAL JAMES STUART, by C. H. Hodges, after G. Romney, *proof before all letters*		5	5
70	Edward Payne, by J. Watson, after C. W. Pele	1	2	5
71	David Hartley, by J. Walker, after G. Romney	1	1	8

72 Lieut.-General Harris, by S. W. Reynolds, after Devis; and Sir W. Boothby, by J. R. Smith, after Sir J. Reynolds 2

73 Earl Percy, by S. W. Reynolds, after T. Phillips; and Sir James Earle, by R. Dunkarton, after Sir W. Beechey, *both open-letter proofs* 2

74 W. Strahan, by J. Jones, after Sir J. Reynolds, *proof before all letters*; and Frederick Bull, by J. Watson, after S. Webster 2

75 Tomo Chachi Mico or King of Yamacraw and Tooanahowi his nephew, by J. Faber, after W. Verelst 1

76 James II, by J. Beckett, after N. de Largillière

77 James II, by and after J. Munnikhuysen 1

78 Anne Killegrew, by A. Blooteling, after herself; The Duchess of Bolton, by J. Smith, after Kneller; Ann, Lady Torrington, by the same; etc. 4

Various Properties.

79 J. Clark. Views of the Towns of Melrose and of Stirling, *aquatints in colours, clean copies* 2

80 J. Clark. The Cities of Aberdeen and Edinburgh; and Gretna Green, *aquatints in colours, clean copies* 3

81 Queen Mary II, by J. Smith, after Vander Vaart; and Mary, Queen of James II, by the same, after N. De Largillière 2

82 Countess of Rochester, by J. McArdell, after Sir P. Lely, *proof before all letters* 1

83 Duchess of Manchester, by J. Faber, after Sir G. Kneller 1

J. DOWNMAN.

83A Portrait of G. Coleman, *in wash and colour* 1

84 Teresia Constantia Phillips, by J. Faber, after J. Highmore; Mrs. Chambers, by C. Corbutt, after Sir J. Reynolds; The Princesse Ann, by J. Beckett, after W. Wissing; etc. 4

85 King James the First, *early line portrait* 1

86 King James the First, by S. Pass; and another of the same personage 2

87 Charles the First, by C. Van Dalen, after R. Nason 1

88 Charles the First, by R. White, after Sir A. Vandyck; others of the same, by different engravers 5

89 Charles the Second, by C. Caukercken; others of the same, by different engravers 7

90 James the Second, by R. White; Anthony, Earl of Shaftesbury, by the same; and the Duke of Somerset, by G. Vertue 3

91 George the Third, by A. Cardon, after H. Edridge; the same, by T. C. G. Fritzsch, after Zoffany; etc. 5

92 Cornelius Tromp, by J. Munnikhuysen, after D. Plasse; Friedrich Spanheim, by J. Suyderhoef; and Vondel, by C. Visscher 3

93 Charles Gravier, Comte de Vergennes, by Vangelisti, after Callot 1

94 Le Bonheur du Menage, by N. De Launay, after J. B. Le Prince 1

95 L'Enfant Chéri, by N. De Launay, after J. B. Le Prince; and La Félicité Villageoise, by J. L. Delignon, after S. Freudeberg, *cut close* 2

96 Les Deux Confidants, by J. Ouvrier, after F. Boucher 1

97 La Toilette Pastorale; Les Confidences Pastorales; and Erigone Vaincue, by C. Duclos, after F. Boucher 3

98 La Fille Surprise, and La Mère Frompée, by A. Desnoyers, after Le Pintre, a pair 2

99 Le Geste Néapolitain, by P. E. Moitté, after J. B. Greuze; Mother and Children, by L. Cars, after the same; etc. 6

100 Admiral Lord Howe, by S. W. Reynolds, after H. Singleton, *cut* 1

101 Admiral Lord Nelson, *mezzotint, published by J. Fairburn*; and the same, by R. S. Sayer, after Abbott 2

102 Admiral Sir George Rooke, by J. Smith, after M. Dahl; and William Blakeney, by A. Miller, after T. Hudson 2

103 Vice-Admiral Charles Saunders, by J. McArdell, after Sir J. Reynolds; Captain Augustus Hervey, by E. Fisher, after the same; and Edward Vernon, by J. Faber, after T. Bardwell 3

104 Admiral Keppel, by E. Fisher, after Sir J. Reynolds 1

105 Captain Sir Andrew Snape Hamond, by G. H. Phillips, after Sir T. Lawrence, *open-letter proof* 1

106 Henry, Lord Mulgrave, by C. Turner, after Sir T. Lawrence, *open-letter proof*; Admiral Collingwood, by F. Bacon, after C. Lonsdell, *proof before letters*; Sir E. Hawke, by J. McArdell, after G. Knapton; and another 4

107 Battle of the Nile, by and after F. Weber, *aquatint, in colours* 1

108 Admiral De Ruyter, by R. De Hooghe 1

109 Admiral Pieter Florisz, by Clement de Jonghe 1

110 Admiral Jan Evertsz, by A. Blooteling, after H. Berckman 1

111 John Paul Jones, by C. Guttenberg, after C. J. Notte 1

112	GEORGE III, BY GAINSBOROUGH DUPONT, AFTER T. GAINSBOROUGH, *proof before any letters and before the inscription space was cleaned* 1	2	.
113	Charlotte Corday, by Tassaert, after Hauer 1	1	10
114	Charlotte Corday, by and after D. Bertaux; and four others of the same, by different engravers 5		5
115	Princess Amélie of Bavaria, *printed in colours, cut and inlaid* 1	1	.
116	Joseph Arné, by Mixelle, after Beauvais; and Mr. Barnave, by Vérité, *both printed in colours* 2	2	12 6
117	Jean Silvain Bailly, by P. M. Alix, after Garnerey; and Dalembert, by the same, *both printed in colours* 2	1	15
118	Napoléon, by Buguet; and another Portrait of the same, *both in colours* 2	2	10
119	Napoléon and Marie Louise, *printed in colours, cut* 1	1	.
120	Napoléon, Marie Louise, and Prince Duc de Reichstadt, *three separate portraits on one plate, printed in colours* 1	1	10
121	Napoléon Bonaparte, by Dickinson, after F. Gerard 1	4	.
122	Queen Mary II, by J. Smith, after Sir G. Kneller; and another Portrait of the same, by J. Smith, after Vandervaart 2	1	10
123	Queen Anne when Princess, by R. Williams, after W. Wissing; the same, by J. Smith, after Sir G. Kneller; and two others of the same 4	1	10
124	Queen Mary II when Princess of Orange, by R. Williams, after W. Wissing; and two others of the same 3	1	.
125	Queen Mary II, by G. Valck, after Sir P. Lely; the same, by R. Tompson, after the same; and by A. Browne, after the same; and Miss Elliott, after Sir J. Reynolds 4	3	10 .

126 London Views, from the series published by T. Malton, *aquatints* 30

127 London Views, by various engravers *a parcel in a portfolio*

128 A large Collection of English and Foreign Views *a parcel*

129 Portraits of English Celebrities, by different engravers; also a large number of Portraits of Ancients *a parcel*

130 ADAM BUCK. First Steps in Life, *stipple, in colour* 1

131 ADAM BUCK. "Mamma, don't make me beg in vain; Pray read that pretty Book again!" *stipple, in colour* 1

132 C. Knight. British Plenty; and Scarcity in India, after H. Singleton 2

133 J. M. Delattre. The Confession, after F. Wheatley; and two others 3

134 J. Hogg. Adelaide, after F. Wheatley, *oval, stipple* 1

135 T. Gaugain. Petite Laitière Anglaise, after J. Northcote, *oval, stipple, in brown* 1

FRAMED.

136 W. Ward. Girl and Pigs; and Girl and Calves, after G. Morland, *in colours* 2

137 C. Turner. View of Waterloo Field; and The Duke of Wellington's Headquarters the night before the Battle, after Capt. Jones, *aquatints, coloured* 2

138 SIR HENRY RAEBURN. Portrait of Lord Newton, by Charles Turner, *open-letter proof, brilliant impression* 1

139 View of the Excavated Grounds for the Highgate Archway, by J. Hill, after A. Pugin, *aquatint, in colours* 1

140 The Honourable East India Company's Ship "William Fairlie" leaving the Harbour of Prince of Wales' Island, by E. Duncan, after W. J. Huggins, *aquatint, in colours* 1 — 2 12 .

141 A View of Bethlehem, in Pennsylvania, North America, by J. Noual, after N. Garrison, *coloured* 1 — 1 15 .

142 View of the Water Gap and Columbia Glass-works, River Delaware, by Strickland, after T. Birch, *aquatint, in colours* 1 — 2 2

143 View of Bethlehem, Pennsylvania, by Strickland, after T. Birch, *aquatint, in colours* 1 — 3 .

144 View from the Navy Yard at Charlston, *aquatint, proof before any letters* 1 — 21 15

145 The screw-propeller steam frigate "Arrogant," with view of Portsmouth in background, by T. Picken, after R. S. Thomas, *lithograph, coloured* 1 — 14

146 Swiss Views: Chute de L'Aar; Vue du Schold-wald-bach; and Vue d'un Pont sur la Lutschinen, by Descourtis, after Wolff, *all printed in colours* 3 — 2 4

147 Partridge Shooting, by and after R. Havell, *aquatint, in colours* 1 — 3 .

148 Napoleon Bonaparte on horseback, *aquatint*; and Rentrée de Napoléon, by and after Mariage 2 — 2 .

149 Napoleon, after David, *proof before all letters*; and the same, by Mecou, after Isabey 2 — 15

150 Napoleon, after David, *printed in colours*; The Empress Marie Louise, by Mecou, after Isabey; and three others 5 — 1 .

151 Alexandre Berthier, Prince de Neuchâtel, by A. H. Leferre, after Pajou; Joachim Murat, by L. Rados, after J. B. Bosio; and Prince Eugène Napoléon, by the same, after N. H. Jacob 3 — 1 11

1 12	152	General Berthier, by Coqueret et Lachaussée, after Mlle. Boze	1
2 .	153	Princesse Auguste Amélie, by L. Rados, after J. B. Bosio; Marie Anne Eliza, sister to Napoleon, by F. Ambrosi, after the same; etc.	3
19	154	Les Aigles Brulées, *aquatint, in colours*; Trait d'Humanité du Prince Eugène Beauharnais, by Charon, after Martinet, *aquatint, in colours*; and four Portraits of celebrated French Generals, *in colours*	6
1 .	155	Incidents in the French Revolution, by various engravers, *one in colours*; etc.	14
1 1	156	Portraits of celebrated French Generals, by Charon, J. Godefroy, Lefevre, N. Schenker, A. Cardon, and others; etc.	12
1 .	157	Incidents in the Life of Napoleon: Battle Scenes, etc., by Paul Legrand, Levachez, P. Girardet, J. Couche, Dequevauviller, and others	18
5	158	Democracy, or a Sketch of the Life of Buonaparte, a pair; Colin Court, Portrait of the Duc D'Enghien, *in colours*; etc.	6

£ 64 7. 1. 6 Total

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

OCLC 171562164

1914
June 29
LOSON
c.2

CATALOGUE

OF

THE SECOND PORTION

OF THE MAGNIFICENT COLLECTION OF

ENGRAVINGS

THE PROPERTY OF

ARCHIBALD CAMERON NORMAN, ESQ.

of Bromley Common,

COMPRISING

SUPERB EXAMPLES BY THE MOST FAMOUS ENGLISH MEZZOTINT ENGRAVERS OF THE EIGHTEENTH CENTURY, PORTRAITS OF AMERICAN STATESMEN AND WARRIORS;

Portraits and Fancy Subjects, in Stipple, mostly in colours,

AND

CHOICE FRENCH ENGRAVINGS, IN LINE.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

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May be Viewed Two Days prior. Catalogues may be had.

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SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand, London.*

Telegraphic Address: "*Abinitio, Rand, London.*" *Telephone:* 3852 *Gerrard.*

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PREFACE.

THE present Catalogue comprises the Second Portion of the magnificent Collection of Choice Engravings principally in mezzotint and line, formed between the years 1760 and 1780 by James Norman, Esq., of Bromley, the ancestor of the present owner.

This portion is especially rich in engravings by the greatest Masters of the English School of mezzotint of the eighteenth century, including W. Dickinson, R. Earlom, J. Finlayson, E. Fisher, Valentine Green and R. Houston.

The series of engravings by J. McArdell and J. R. Smith, is peculiarly fine, comprising superb examples of no less than one hundred and sixteen separate plates of the former engraver, and of thirty-seven of the latter.

J. Watson and T. Watson are also represented by choice prints in excellent early states.

Included in this portion are interesting portraits of American statesmen and warriors (lots 1417 to 1439): choice portraits and fancy subjects in stipple, mostly in colours, and fine French engravings in line, by F. Janinet, Debucourt, P. Drevet, A. Masson (including a very fine print of the Guillaume de Brisacier in the second state, lot 1569), J. Morin and R. Nanteuil.

CATALOGUE

OF

CHOICE ENGRAVINGS

IN MEZZOTINT AND LINE,

CONSISTING OF THE

SECOND PORTION OF THE MAGNIFICENT COLLECTION OF

ARCHIBALD CAMERON NORMAN, ESQ.

of Bromley Common.

SIXTH DAY'S SALE.

THOMAS BLACKMORE.

LOT		
Davis 812	Henry Bunbury, after Reynolds (*C. S.* 1)	2 . .
Boxed 813	Samuel Foote, after Reynolds (*C. S.* 2)	. . .

G. BOCKMAN.

814	William, Duke of Cumberland (*C. S.* 3); Thomas Chubb, after Beare (*C. S.* 2); Thomas Hall (*C. S.* 9); and William Walker (*C. S.* 23) 4	Norton / . .

J. BOLTON.

815	Isaac Polack, after Burgess, *second state, fine. The only print by this engraver recorded by Chaloner Smith* F	Rimell 2 2 .

J. BROOKS.

816 John Abernethy, after Latham (*C. S.* 1); George Berkeley, Bishop of Cloyne, after Latham (*C. S.* 4); and Samuel Madden (*C. S.* 22) 3

817 William Aldrich, after Lee (*C. S.* 2); Thomas Carter, after Jervis (*C. S.* 9); and Thomas How (*C. S.* 14) 3

818 Hugh Boulter, Archbishop of Armagh, after Bindon (*C. S.* 5), *second state, fine*

819 Henry Boyle (*C. S.* 7), *second state. Only one impression in this state was known to Chaloner Smith*

820 Cornelius Callaghan (*C. S.* 8); and Daniel MacKercher, after Stevens (*C. S.* 21) 2

821 Philip, Earl of Chesterfield, after Hoare (*C. S.* 10), *very fine impression of the second state*

822 William, Duke of Devonshire, after Worsdale (*C. S.* 11), *fine*

823 Luke Gardiner, after Jervis (*C. S.* 12); and Samuel Grey, after Worsdale (*C. S.* 13) 2

824 Humphrey, Viscount Lanesborough, after Brown (*C. S.* 17), *second state, fine and rare*

825 Sir John Ligonier, after Latham (*C. S.* 19), *second state, fine*

826 Cornelius Nary (*C. S.* 24), *first state, fine. Only one impression in this state was known to Chaloner Smith*

827 Clement Nevill, after Hoar (*C. S.* 25), *very fine. Only three impressions of this plate were known to Chaloner Smith*

828 Robert, Lord Newport (*C. S.* 26), *second state, fine* 1 15 .

829 Mrs. Jane Pousonby, after Worsdale (*C. S.* 27); and Lady Helena Rawdon, after Latham (*C. S.* 28) 2 1 8 .

830 Admiral William Rowley (*C. S.* 29), *fine* 1 5 .

831 Richard St. George, after Bindon (*C. S.* 30), *very fine. Only two impressions of this plate were known to Chaloner Smith* 2 . .

832 Henry Singleton (*C. S.* 31), *third state, fine and very rare* 2 7 6

833 Baron Wainwright, after Latham (*C. S.* 32), *first state, very fine. Only two impressions in this state were known to Chaloner Smith* 2 . .

834 William III, after Kneller (*C. S.* 33), *second state, scarce* 7 .

R. BROOKSHAW.

835 J. P. Bergeret, French Watchmaker, after Roslin, *very fine and very rare* 3 5 .

836 Hon. Miss Elizabeth Chudleigh, Duchess of Kingston (*C. S.* 11) 1 12 .

837 SAMUEL FOOTE, after Cotes (*C. S.* 10), *second state and very fine* 1 5 .

838 MONSIEUR MASSON, the Tennis Player, after Mortimer (*C. S.* 18), *fine and very rare* 10 . .

839 Pascal Paoli, after Gambalini (*C. S.* 19) 1 . .

840 Miss Williams, after Pyle (*C. S.* 26), *fine* 2 10 .

841 Diana, after Nixon, by H. Bryer (*C. S.* 2) 1 8 .

T. BURFORD.

842 Charles Churchill, after Schaak (*C. S.* 2); William Warburton, after Philips (*C. S.* 19); and Loum Kiqua, after Serres (*C. S.* 10) 3

843 William, Duke of Cumberland, after Murray (*C. S.* 4)

844 Jonathan Swift, after Markham (*see C. S.* 16, *under Van Haecken*)

845 Edward, Duke of York, after Schaak (*C. S.* 20), full-length

T. BURKE.

846 Queen Charlotte raising the Genius of the Fine Arts, after Kauffman (*C. S.* 1)

847 Chevalier d'Eon, after Huquier (*C. S.* 2), *fine*

848 Frederick, Lord North, after Dance (*C. S.* 6), *first state*, *fine*

849 The same, after Dance (*C. S.* 7), *first state*

850 WILLIAM CONGREVE, by G. Clint, after Lonsdale, full-length, *very fine lettered proof*

B. CLOWES.

851 Frances Attwood (*C. S.* 1); Butler Clowes (*C. S.* 4); Mary Elers (*C. S.* 9); and Sarah Palmer (*C. S.* 18) 4

852 Charles Dibdin (*C. S.* 7), *first state*; *only three impressions in this state were known to Chaloner Smith*; and Nathan Potts, after Dodd (*C. S.* 20) 2

P. DAWE.

853 Thomas Maxfield and Family (*C. S.* 6); and Francis K. Maxwell, after P. Dawe (*C. S.* 7) 2 — 12 .

854 Edward Shuter (*C. S.* 10), *second state. Only two impressions in this state known to Chaloner Smith* — 5 .

855 Master James Townsend, after Cosway (*C. S.* 11), *second state, very fine* — 2 15 .

856 Miss Woolls, after Cosway (*C. S.* 12), *second state, fine* — 1 1 .

857 Mrs. Yates as Electra, after S. Cotes (*C. S.* 13) — 1 2 .

J. DEAN.

858 Richard Burnham, after W. Smith (*C. S.* 2); and John Leland, after Reynolds (*C. S.* 16) 2 — 2 .

859 Master Watkin Williams Wynn, after Reynolds (*C. S.* 23), *first state* — 3 . .

J. DELEGAL.

860 Benjamin Hopkins, after Best (*C. S.* 1) — 1 . .

861 James Warner, Clown of Sadler's Wells (*C. S.* 2), *scarce* — 1 4 .

W. DICKINSON.

862 Edward Athawes, after Pine (*C. S.* 1), *fine*; and William Cadogan, after Pine (*C. S.* 12) — 1 4 .

863 Sir Joseph Banks, after Reynolds (*C. S.* 4), *first state, very fine* — 10 . .

2	14	864	Thomas Brown, after Dance (*C. S.* 10), *first state, fine*
	18	865	Brass Crosby, after Pine (*C. S.* 15); Benjamin Heath (*C. S.* 38), *proof before title*; and Richard Oliver, after Pine (*C. S.* 55) 3
11	5	866	Admiral Richard Edwards, after Dance (*C. S.* 19), *second state, fine*
2	5	867	Sir John Feilding, after Peters (*C. S.* 20), *state unrecorded by Chaloner Smith, who gives first state as Nov.* 12*th*, 1778; *this impression bears the date Nov.* 1*st*, 1778; *very fine*
	15	868	H. Fleet (*C. S.* 21); John Rhudde, after Williams (*C. S.* 69); James Stephen, after Thomson (*C. S.* 78); and James Worsdale, after Pine (*C. S.* 91) 4
	12	869	Mrs. Fleetwood, after Pine (*C. S.* 22), *first state before title*
1	10	870	Sir Robert Fletcher, after Reynolds (*C. S.* 23), *fine*
1	4	871	David Garrick, after Pine (*C. S.* 25), *second state, fine*
	14	872	George II, after Pine (*C. S.* 26), *second state, fine*
3	3	873	George III, after Reynolds (*C. S.* 27), *first state*
1	12	874	Harriet, Lady Grosvenor (*C. S.* 32); and Mrs. Reid, after Pine (*C. S.* 68) 2
5	10	875	Richard, Lord Grosvenor, after West (*C. S.* 33), *second state, very fine*
23		876	Sir Charles Hardy, after Romney (*C. S.* 36), *first state before inscription, very fine. State not recorded by Chaloner Smith*

	877	Soame Jenyns, after Reynolds (*C. S.* 40)		5	·
	878	Admiral Keppel, after Romney (*C. S.* 41), *first state, very fine*	8	·	·
	879	Edmund Law, after Romney (*C. S.* 42), *fine*		5	·
	880	James, Lord Lifford, after Madden (*C. S.* 45), *fine*	2	2	·
	881	Master Montague, after Kneller (*C. S.* 49), *first state, very fine*	2	10	·
	882	John, Lord Naas, after Hunter (*C. S.* 52), *very fine and rare*	2	10	·
	883	Sir Georges Nares, after Hone (*C. S.* 54), *fine*	3	·	·
	884	W. Parsons and J. Moody, after Mortimer (*C. S.* 57), *second state, fine*	1	8	·
	885	Thomas Percy, Bishop of Dromore, after Reynolds (*C. S.* 60), *first state, fine*	2	·	·
	886	Molyneux, Lord Shuldham, after Dance (*C. S.* 75), *very fine*	11	·	·
	887	Sir John Taylor, after Pine (*C. S.* 81), *cut*; and John Wilkes, after Pine (*C. S.* 89), *fine*	2		5 ·
	888	Richard, Earl Temple, after Reynolds (*C. S.* 82), *second state, fine*	2	·	·
	889	Samuel Wesley, after Russell (*C. S.* 87), *fine*		2 12	6
	890	Mrs. Yates as Medea, after Pine (*C. S.* 92)			5 ·

J. DIXON.

891 William, Earl of Ancrum, after Gilpin and Cosway (*C. S.* 2), *very fine*

892 William Beckford (*C. S.* 4), full-length; and the same (*C. S.* 5) 2

893 LADY MARY CATHERINE BERTIE, after Peters (*C. S.* 6), *second state, fine*

894 William Browne, after Hudson (*C. S.* 8); and Benjamin Heath, after Pine (*C. S.* 4) 2

895 Henry, Duke of Buccleuch, after Gainsborough (*C. S.* 9), *second state, fine*

896 Robert Dingley, after Hoare (*C. S.* 14); James Hervey, after Williams (*C. S.* 20), *fine*; Sir Joseph Mawbey, after Pine (*C. S.* 23); and William Shirley, after Pine (*C. S.* 31) 4

897 David Garrick as Richard III, after Dance (*C. S.* 15), *first state fine*

898 The same, with Burton and Palmer, after Zoffany (*C. S.* 17)

899 The same, as Abel Drugger, after Zoffany (*C. S.* 18), *first state. Unrecorded by Chaloner Smith, date on this print Oct.* 24, 1775; *Chaloner Smith gives March* 18, 1776, *as first state*

900 Francis, Earl of Hertford (*C. S.* 19); and Charles Townshend, after Reynolds (*C. S.* 34) 2

901 William, Duke of Leinster, after Reynolds (*C. S.* 22), *third state, fine*

902 Henry, Earl of Pembroke, after Reynolds (*C. S.* 28), *second state, fine* 2

903 William Powell, after Lawrenson (*C. S.* 29); and Sir John Taylor, after Smart (*C. S.* 33) 2 1 15

904 William Robertson, after Reynolds (*C. S.* 30); and Nabob of Arcot, after Ward (*C. S.* 2) 2 5

W. DOUGHTY.

905 William Mason, after Reynolds (*C. S.* 4) 3

R. DUNKARTON.

906 James Brindley, after Parsons (*C. S.* 9), *second state* 1

907 Thomas Broughton, after Dance (*C. S.* 11); Torial Joss, after Russell (*C. S.* 28); and John Rippon (*C. S.* 24) 3 1

908 John Ellicott, after Dance (*C. S.* 17); and William Shield, after Opie (*C. S.* 35) 2 1 5

909 Jonas Hanway, after Edwards (*C. S.* 23) 1 1

910 George Lord Lyttelton, after West (*C. S.* 30), *second state, fine* 2 5

G. DUPONT.

911 Henry Seymour Conway, after Gainsborough (*C. S.* 3), *second state, fine* 18 10

R. EARLOM.

912 Sir Edward Astley, after West (*C. S.* 3), *fine*

913 Admiral Samuel Barrington, after Reynolds (*C. S.* 6), *second state, fine*

914 Sir Thomas Chaloner, after Van Dyck (*C. S.* 9)

915 George III and Family, after Zoffany (*C. S.* 15), *fine*

916 William Henry, Duke of Gloucester, after Hamilton (*C. S.* 16)

917 Rev. William Hanbury, after Penny (*C. S.* 20), *proof before all letters*; the same, *lettered impression*; and Bishop Newton, after West (*C. S.* 31) 3

918 Richard Kempenfelt, after Kettle (*C. S.* 25), *second state, fine*

919 Thomas King and Mrs. Baddeley, after Zoffany (*C. S.* 26), *second state, fine*

920 James MacArdell (*C. S.* 28), *first state, very fine*

921 THOMAS POWNALL, after Cotes (*C. S.* 33), *first state, fine and very rare*

922 James, Duke of Richmond, after Vandyck (*C. S.* 36), *second state, fine*

923 Charles Wray, after Hone (*C. S.* 43), *first state*; and the same, *second state* 2

924 Exhibition of the Royal Academy, after Brandoin (*C. S.* 44) 2 . .

925 Royal Academy, after Zoffany (*C. S.* 1), with the key-plate, *fine* 2 10 .

J. FINLAYSON.

926 Maria Lady Broughton, after Cotes (*C. S.* 2), *first state, fine* 3 15 .

927 David Lord Cardross, after Reynolds (*C. S.* 3), *first state* 7 .

928 William Drummond, after Jansen (*C. S.* 5); and J. F. Tenducci, after Bruscett (*C. S.* 16), *second state* 2 13 .

929 David Garrick as Kitely, after Reynolds (*C. S.* 7), *second state, fine* 1 5 .

930 David Garrick, with Parsons and others, after Zoffany (*C. S.* 8); and Shuter, with Beard and Dunstall, after Zoffany (*C. S.* 14) 2 10 .

931 Samuel Foote and T. Weston, after Zoffany (*C. S.* 6), *fine* 1 8 .

932 Hugh, Duke of Northumberland, after Hamilton (*C. S.* 12), *before inscription* 1 . .

933 Robert, Lord Romney, after Reynolds (*C. S.* 13), *second state, fine* 3 . .

934 Hugh, Lord Warkworth, after Battoni (*C. S.* 18) 1 10 .

935 Anne, Marchioness of Wharton, after Lely (*C. S.* 42), *second state, fine* 15 .

936 Anna Zamperini, after Hone (*C. S.* 20), *second state, fine* 2 10 .

E. FISHER.

2 · 937 Mark Akenside, after Pond (*C. S.* 1); Louis Dutens (*C. S.* 15), *first state*; Roger Long, after Wilson (*C. S.* 39), *second state*; and John Willis, after Stokes (*C. S.* 60), *first state* 4

1 18 · 938 George, Earl of Albemarle, after Reynolds (*C. S.* 2); and Henry Lord Downe, after Reynolds (*C. S.* 14) 2

15 · 939 John Armstrong, after Reynolds (*C. S.* 3), *proof before all letters. State unrecorded by Chaloner Smith*

14 · 940 Robert Baldy, after Wilson (*C. S.* 4); and Sir Thomas Harrison, after Reynolds (*C. S.* 26), *first state* 2

12 · 941 Robert Brown, after Chamberlin (*C. S.* 5), *fine*

1 5 · 942 John Lord Cardiff, after Reynolds (*C. S.* 7), *first state, fine*

15 · 943 Colley Cibber, after Van Loo (*C. S.* 9); and William Havard, after Worlidge (*C. S.* 27) 2

5 10 · 944 GEORGE SEYMOUR CONWAY, after Reynolds (*C. S.* 10), *very fine*

5 · 945 Frederick Cornwallis, after Dance (*C. S.* 11), *first state*; and Richard Terrick, after Dance (*C. S.* 57), *first state* 2

1 10 · 946 Christian VII of Denmark, after Dance (*C. S.* 13), *second state, fine*; and George III, after West (*C. S.* 21), *second state* 2

1 10 · 947 George, Lord Edgcumbe, after Reynolds (*C. S.* 16), *second state*

6 5 · 948 Benjamin Franklin, after Chamberlin (*C. S.* 19), *second state*

949 Granville, Earl Gower, after Reynolds (*C. S.* 22), *first state*; and Simon, Earl Harcourt, after Hunter (*C. S.* 25) 2 — 1 . .

950 Richard Grindall, after Hudson (*C. S.* 23); and John Hadley, after Wilson (*C. S.* 24) 2 — 2 12 6

951 Augustus Hervey, after Reynolds (*C. S.* 28), *second state* — 2 . .

952 Nathaniel Hone, after Hone (*C. S.* 30); and J. B. Monnoyer, after Kneller (*C. S.* 42) 2 — 1 10 .

953 Augustus Keppel, after Reynolds (*C. S.* 35); and the same, *small mezzotint* 2 — 2 10 .

954 JOHN LORD LIGONIER, after Reynolds (*C. S.* 38), *very fine* — 6 . .

955 WILLIAM LORD NEWBATTEL, after Hunter (*C. S.* 44). *Only one impression of this plate was known to Chaloner Smith, very fine* — 9 10 .

956 Hugh, Duke of Northumberland, after Reynolds (*C. S.* 47); and the same (*C. S.* 48) 2 — 1 . .

957 Anne Oldfield, after Richardson (*C. S.* 49); and Miss Rose, after Berridge (*C. S.* 53), *second state* 2 — 16 .

958 CHARLES, MARQUIS OF ROCKINGHAM, after Reynolds (*C. S.* 52), *second state, very fine* — 4 2 .

959 Paul Sandby, after Cotes (*C. S.* 55), *fine* — 1 10 .

960 Laurence Sterne, after Reynolds (*C. S.* 56) — 3 . .

961 Admiral Charles Watson, after Hudson (*C. S.* 59) — 4 . .

T. FRYE.

962 Charles Cholmondeley, after Wilson (*C. S.* 4); and Thomas Wright (*C. S.* 8) 2

963 Frederick, Prince of Wales (*C. S.* 5), *fine*

B. GREEN.

964 Miss Baldwin, after Kettle (*C. S.* 1), *cut at bottom*

965 George, Lord Pigot, after Stubbs (*C. S.* 2), *fine*

SEVENTH DAY'S SALE.

V. GREEN.

LOT

966 John Boydell, after Boydell (*C. S.* 10) 14 .

967 John Bryer, after Beach (*C. S.* 14), *fine* 4 . .

968 Sir William Chambers, after Reynolds (*C. S.* 21), *second state, fine* 3 . .

969 William Cullen, after Cochrane (*C. S.* 30); and John Fothergill, after Stuart (*C. S.* 45), *second state* 2 2 15 .

970 Richard Cumberland, after Romney (*C. S.* 32), *second state, fine* 10 .

971 CHARLES, EARL OF DALKEITH, after Reynolds (*C. S.* 33), *first state, very fine* 9 . .

972 Henry, Earl of Danby, after Vandyck (*C. S.* 34) 5 .

973 Dobson's Father, after Dobson (*C. S.* 38); Inigo Jones, after Vandyck (*C. S.* 77); Nicholas Lechmere (*C. S.* 81); John May (*C. S.* 85); and William Thomas (*C. S.* 130) 5 7 .

974 Archibald Douglas, after Willison (*C. S.* 39), *second state, fine* 1 5 .

975 Francis Drake, after N. Drake (*C. S.* 40); Thomas Gent, after Drake (*C. S.* 51); and Gregory Sharpe, after Crosse (*C. S.* 120), *second state* 3 1 . .

3	10	·	976	Robert and Thomas Drummond, after West (*C. S.* 41), *second state, fine*
	7	·	977	Thomas Fielder, after Chamberlin (*C. S.* 43); and Peter the Wild Boy, after Falconet (*C. S.* 102), *second state* 2
3	15	·	978	David Garrick, after Gainsborough (*C. S.* 46), *second state, fine*
1	5	·	979	David Garrick with Mrs. Pritchard, after Zoffany (*C. S.* 47), *before inscription and publication line. Unrecorded by Chaloner Smith; very fine*
3	·	·	980	Mrs. Green and child, after Falconet (*C. S.* 54), *second state, fine*
135	·	·	981	GENERAL GREEN, AFTER PEEL (*C. S.* 56), *first state, very fine*
2	2	·	982	Joseph and John Gulston, after Cotes (*C. S.* 59), *second state, fine*
4	·	·	983	Ozias Humphry, after Romney (*C. S.* 70), *second state, fine*
1	8	·	984	Catherine Hunter, after Calze (*C. S.* 71), *second state*; and Mrs. Agneta Yorke, after Cotes (*C. S.* 144) 2
2	·	·	985	George, Marquis of Huntly, after Vandyck (*C. S.* 72), *second state, fine*
2	10	·	986	Miss Kettle, also named Mrs. Cantrell, after Kettle (*C. S.* 79), *first state, fine*
54	·	·	987	HENRY LAURENS, AFTER COPLEY (*C. S.* 80), *inscription in open letters, very fine*
1	5	·	988	Thomas, Earl of Leicester, after Zincke (*C. S.* 82), *first state before inscription. Not recorded by Chaloner Smith*

989 Mrs. Le Maistre, after Calze (*C. S.* 83), *first state, fine* 1 10

990 Charles, Lord Mountjoy, after Van Somer (*C. S.* 88), *first state, fine* 2

991 William, Lord Newbattle, with his sister, after Read (*C. S.* 91), *second state*; and Harriet Parrot, after Falconet (*C. S.* 97) 2 1 12

992 George, Viscount Nuneham, after Gardner (*C. S.* 93), *first state*; and William Henry, Earl of Rochford, after Peronneau (*C. S.* 111), *third state* 2 15

993 Frederique Sophie Guilhelmine, Princess of Orange (*C. S.* 94), *second state, fine* 2 2

994 ELIZABETH, LADY PENNYMAN, after Calze (*C. S.* 99), *before the words "V. Green excudit" and "Sold by V. Green." State unrecorded by Chaloner Smith, very fine* 6

995 Hugh, Earl Percy (*C. S.* 100), *second state, very fine* 8

996 Richard Perrott (*C. S.* 101), *second state*; Benjamin Stillingfleet, after Zoffany (*C. S.* 124) 2 18

997 W. Powell and R. Bensley, after Mortimer (*C. S.* 104), *second state*; and Samuel Reddish, after Pine (*C. S.* 108) 2 10

998 Charles, Duke of Queensberry, after Willison (*C. S.* 105), *fine* 5

999 John, Earl of Sandwich, after Zoffany (*C. S.* 117), *third state, fine* 2 15

1000 Nanette Thelluson, after Falconet (*C. S.* 129), *second state* 2 5

1001 Henry Thornton, after Gainsborough (*C. S.* 131), *second state* 10

40 · · 1002 GEORGE WASHINGTON, AFTER TRUMBULL (*C. S.* 135), *second state, fine*

130 · · 1003 GEORGE WASHINGTON, AFTER PEALE (*C. S.* 134a), *very fine*

10 · 1004 Arthur Wentworth, after Drake (*C. S.* 137)

7 · · 1005 Benjamin West and son, after West (*C. S.* 138), *first state before inscription. State not recorded by Chaloner Smith; fine*

10 · 1006 Mrs. West and child, after West (*C. S.* 139), *second state*

3 · · 1007 Sir Thomas Wharton, after Vandyck (*C. S.* 140), *fine*

1 · · 1008 Prince William Henry (William IV), after West (*C. S.* 140a), *second state*

4 18 · 1009 WRIGHT FAMILY, after Wright (*C. S.* 141), *second state, fine*

1 5 · 1010 Mrs. Agneta Yorke, after Cotes (*C. S.* 143), *first state*

3 · · 1011 Joseph Sidney Yorke, after Read (*C. S.* 145), *fine*

J. GREENWOOD.

1 14 · 1012 Revd. George Whitefield, after Hone (*C. S.* 7)

J. GROZER.

2 · · 1013 George Byng, after Downman (*C. S.* 3), *second state*; and Lord John Cavendish, after Reynolds (*C. S.* 5), *first state* 2

1014 Frederick, Viscount Duncannon, after Reynolds (*C. S.* 9), *third state*; and William, Earl Fitzwilliam, after Reynolds (*C. S.* 11), *second state* 2 — 6 15 ·

1015 Alexander, Lord Loughborough, after Reynolds (*C. S.* 16), *first state, fine* — 4 · ·

J. G. HAID.

1016 Charles, Earl Camden, after Reynolds (*C. S.* 1a), *third state* — 14 ·

1017 Samuel Foote, after Zoffany (*C. S.* 2), *second state* — 1 6 ·

1018 David Garrick, after Zoffany (*C. S.* 3), *first state, fine* — 1 12 ·

F. HAWARD.

1019 James Ferguson, after Northcote (*C. S.* 2), *second state, fine* — 6 ·

C. H. HODGES.

1020 David Garrow, after Romney (*C. S.* 16); and William Walter, after Brown (*C. S.* 31) 2 — 1 10 ·

1021 Henry Hope, after Reynolds (*C. S.* 17); and Henry Hubbard, after Heins (*C. S.* 19), *second state, two impressions* 3 — 18 ·

1022 John Lee, after Reynolds (*C. S.* 22), *third state* — 1 4 ·

1023 Thomas Raikes, after Romney (*C. S.* 26), *second state* — 2 · ·

10 · 1024 Joshua Sharpe, after Reynolds (*C. S.* 27), *third state*; and Thomas Warton, after Reynolds (*C. S.* 33), *second state* 2

14 · 1025 John Wolcot, after Opie (*C. S.* 35)

R. HOUSTON.

2 10 · 1026 Henry Bathurst, Lord Apsley (*C. S.* 2), *fine and rare*

2 10 · 1027 Isaac Barré, after Hamilton (*C. S.* 5), *second state, fine*

1 10 · 1028 Julines Beckford, after Dance (*C. S.* 8), *fine and rare*

1 · · 1029 William Beckford, with Townsend and Sawbridge (*C. S.* 9); and John Glyn, with Wilkes and Horne Tooke (*C. S.* 48) 2

10 · 1030 Edward Berry, after Worlidge (*C. S.* 10); Anthony Maddox (*C. S.* 75); and Matthew Skeggs, after King (*C. S.* 111) 3

5 · 1031 Samuel Brewer, after Russell (*C. S.* 11); Thomas Davidson, after Martin (*C. S.* 32); Andrew Gifford, after Russell (*C. S.* 47); Joseph Gwennap, after Russell (*C. S.* 58); and Thomas Jones, after Jenkin (*C. S.* 66) 5

2 15 · 1032 Ferdinand, Duke of Brunswick, after De Morgens (*C. S.* 15), *first state*; and Christian VII of Denmark, after Kauffman (*C. S.* 33), *third state* 2

14 · 1033 Samuel Nathaniel Buck, after Highmore (*C. S.* 17), *second state*; and William Chambers, after Cotes (*C. S.* 20), *with inscription and same address as first state. Not recorded by Chaloner Smith* 2

1 18 · 1034 John Bunyan, after Sadleir (*C. S.* 18), *fine*

1035 ADMIRAL JOHN BYNG, after Hudson (*C. S.* 19), *second state, fine* 7 10 ·

1036 Queen Charlotte, after Miss M. Benwell (*C. S.* 21), *fine* 12 ·

1037 Queen Charlotte (*C. S.* 26); and George III (*C. S.* 44), *done after the Coronation medals* 2 10 ·

1038 Queen Charlotte, after Zoffany (*C. S.* 25), *second state*; and George III, after Zoffany (*C. S.* 43), *second state, fine* 2 3 10 ·

1039 Maria Gunning, Countess of Coventry, after Liotard (*C. S.* 31) 1 15 ·

1040 Miss Fordyce, after Reynolds, *small mezzotint*; *not recorded by Chaloner Smith*; Elizabeth Hartley, after Hamilton (*C. S.* 62); and a Lady in a flowered dress, after Hoare (*C. S.* 130) 3 12 ·

1041 Bernard Foskett, after Simmons (*C. S.* 38), *proof before all letters*; Thomas Maxfield, after Beach (*C. S.* 78); and Henry Peckwell, after Russell (*C. S.* 85), *first state* 3 10 ·

1042 George II, after H. Morland (*C. S.* 41); and the same (*C. S.* 45) 2 10 ·

1043 John, Marquis of Granby, after Penny (*C. S.* 49) 3 5 ·

1044 John, Marquis of Granby, after Reynolds (*C. S.* 50) 3 5 ·

1045 Samuel Greatheed, after Hoare (*C. S.* 51); Richard Penderill, after Zoust (*C. S.* 88), *fourth state*; and Richard Mead, after Ramsay (*C. S.* 79) 3 1 · ·

1046 George Grenville, after Hoare (*C. S.* 53), *second state*; and Henry B. Legge, after Hoare (*C. S.* 70), *second state* 2 1 13 ·

1047 Admiral Thomas Griffin, after Hudson (*C. S.* 54)

1048 Catherine Gunning, after Cotes (*C. S.* 55), *second state*

1049 John Gunning (*C. S.* 56), *first state. Only two impressions in this state were known to Chaloner Smith*

1050 THE THREE MISSES GUNNING (*C. S.* 57). *Only two impressions of this plate were known to Chaloner Smith; very fine*

1051 Elizabeth Gunning, Duchess of Hamilton, after Cotes (*C. S.* 59)

1052 Elizabeth Gunning, Duchess of Hamilton, after Cotes (*C. S.* 60)

1053 Sir John Hill, after Cotes (*C. S.* 64); James Thornton, after Zoffany (*C. S.* 116); and Sir George Vandeput, after Knapton (*C. S.* 118) 3

1054 William Kingsley, after Reynolds (*C. S.* 67), *second state*; and Stringer Lawrence, after Reynolds (*C. S.* 69), *first state*; and Charles, Duke of Marlborough, after Reynolds (*C. S.* 77), *fifth state* 3

1055 John Langford, after Russell (*C. S.* 68); John MacGowan, after Russell (*C. S.* 73); Martin Madan, after Jenkin (*C. S.* 74); and John Reynolds, after Ought (*C. S.* 101) 4

1056 Princess Louisa Anne, after Liotard (*C. S.* 72); and Edward, Duke of York, after H. Morland (*C. S.* 34), *fourth state* 2

1057 Miss Murray (*C. S.* 80), *first state, fine*

1058 Henry Pelham, after Hoare (*C. S.* 86), *second state*; and the same with John Roberts, after Shackleton (*C. S.* 87), *cut to plate* 2

1059 Revd. William Percey, President of Georgia College, North America, after Russell (*C. S.* 89), *first state, before "Price 2s." and the number* 85 ; *state not recorded by Chaloner Smith, but he remarks "probably a state before the number"* 4 15 .

1060 William Pitt, Earl of Chatham, after Hoare (*C. S.* 94), *slightly cut at bottom, fine* 12 . .

1061 William Pitt, Earl of Chatham, after Hoare (*C. S.* 92). *State not recorded by Chaloner Smith, probably second state* 2 . .

1062 William Pitt, Earl of Chatham, after Hoare, *similar to C. S.* 92, *but smaller. Not recorded by Chaloner Smith* ; and the same, after Hoare (*C. S.* 93) 2 18 .

1063 Richard Robinson, after Reynolds (*C. S.* 102), *first state* ; and John Thomas, after Wilson (*C. S.* 115), *second state* 2 14 .

1064 William Henry, Earl of Rochford, after Dupra (*C. S.* 103), *first state* ; and Charles, Marquis of Rockingham, after Wilson (*C. S.* 104), *third state* 2 17 .

1065 William Romaine, after Cotes (*C. S.* 105). *State not recorded by Chaloner Smith, probably third state* ; the same, after Russell (*C. S.* 106) ; John Ryland, after Russell (*C. S.* 107) ; and John Trotter, after Russell (*C. S.* 117) 4 14 .

1066 James Sayer, after Zoffany (*C. S.* 109), *second state, fine* 12 . .

1067 George Whitefield, after Jenkin (*C. S.* 123), *fine* 1 15 .

1068 Catherine Wodhull, after Zoffany (*C. S.* 124) 2 10 .

1069 Death of General Wolfe, after Penny (*C. S.* 126), *second state* 10 . .

1070 GENERAL WOLFE, after Schaak, *full-length* (*C. S.* 127). *State not recorded by Chaloner Smith, probably second state*

1071 GENERAL WOLFE, after Schaak, *full-length* (*C. S.* 127); *similar to preceding lot, cut slightly at bottom*

1072 GENERAL WOLFE, after Schaak, *half-length* (*C. S.* 128), *fine*

1073 The Fair Quaker (*C. S.* 132), *first state, proof before all letters, fine*

1074 Oysterinda, after Mercier (*C. S.* 137), *proof before all letters, (query Lady Falmouth)*

W. HUMPHREY.

1075 Thomas A. Arne, after Dunkarton (*C. S.* 1), *second state*; and Peter H. T. de Vergy (*C. S.* 17) 2

1076 Thomas Beckwith, after Quadal (*C. S.* 2), *second state, fine*; M. R. Christmas, (*C. S.* 5); John Sturt, after Faithorne (*C. S.* 16), *second state*; and Mr. Monox (*C. S.* 13), *third state* 4

1077 Master Brown, after Pine (*C. S.* 3), *second state*; and Camillus Hone, after Hone (*C. S.* 9), *fine* 2

1078 General John Burgoyne, after Pine (*C. S.* 4), *first state*; *before name of personage, engraver and publication line. Not recorded by Chaloner Smith; very fine*

1079 Mr. Colman (*C. S.* 6); Wm. Dowars, after Harding (*C. S.* 7); Col. Richard King, after Kneller (*C. S.* 10); John Methuen (*C. S.* 12); Sir M. Newton (*C. S.* 14); and John Woodward (*C. S.* 19) 6

1080 Christopher Pinchbeck (*C. S.* 15), *proof before all letters. Undescribed by Chaloner Smith* / · ·

1081 Georgiana, Duchess of Devonshire (*C. S.* 6a) / 10 ·

M. JACKSON.

1082 Spranger Barry, after Gwinn (*C. S.* 1), *second state*; and Nancy Dawson (*C. S.* 2) 2 / · ·

J. JACOBE.

1083 Lord George Germaine, after Romney (*C. S.* 3), *second state* 4 4 ·

1084 William Hayley, after Romney (*C. S.* 4) 2 2 · ·

P. JAMES.

1085 Etienne François, Duc de Choiseul, after Vanloo, *full-length, before inscription. This print is not recorded by Chaloner Smith, although he gives a similar one by Laurie; very fine* / 12 ·

J. JEHNER.

1086 William Henry, Marquis of Tichfield, after Reynolds (*C. S.* 13), *second state, fine* 5 · ·

JOHNSON.

1087 Charles, Duke of Marlborough, on horseback, after G. Lens; and John, Marquis of Granby, after Hodsone, *half-length* 2 4 · ·

G. JOHNSON.

1088 William Augustus, Duke of Cumberland, on horseback (*C. S.* 1) 3 5 ·

T. JOHNSON.

1089 Janet Wedderburn, Lady Erskine, after Ramsay

J. JONES.

1090 Ynyr Burges, after Romney (*C. S.* 10), *second state, fine*

1091 Laurence Coughlan (*C. S.* 15); Richard Farmer, after Romney (*C. S.* 27); and John Still (*C. S.* 69) 3

1092 Charles James Fox, after Reynolds (*C. S.* 28), *second state, fine*

1093 William Henderson, after Gainsborough (*C. S.* 36), *second state, fine*; Thomas Price, after Lawranson (*C. S.* 65), *first state*; and Henderson, by Bartolozzi 3

1094 Sir Edward Hughes, after Reynolds (*C. S.* 39), *second state, very fine*

G. KEATING.

1095 Edward, Earl of Derby, after Gainsborough (*C. S.* 2). *State unrecorded by Chaloner Smith, probably second state; date on this print* 1785, *Chaloner Smith gives* 1797; *fine*

1096 John P. Kemble as Richard III, after Stuart (*C. S.* 5), *fine*

H. KINGSBURY.

1097 Peter Labilliere, after Wright (*C. S.* 7); James Northcote, after Hoare (*C. S.* 11); and William Pitt (*C. S.* 12) 3

F. KYTE.

1098 John Gay, after Aikman (*C. S.* 2), *third state*; and one Plate of Worthies of Britain (*C. S.* 13) 2

1099 Henrietta, Countess of Godolphin, after Kneller (*C. S.* 5), *first state*: and John Sturges, after Vanderbank (*C. S.* 11), *second state* 2

R. LAURIE.

1100 ELIZABETH, DUCHESS OF ARGYLE, after Read (*C. S.* 3), *second state, very fine*

1101 Elizabeth, Duchess of Argyle, after Read (*C. S.* 4), *fine*

1102 Mrs. Baddeley, after Zoffany (*C. S.* 5), *second state, fine*

1103 Mrs. Banks, after Hamilton (*C. S.* 6); and Elizabeth Cox, after Hamilton (*C. S.* 15) 2

1104 Cotton Decks, after Sartorious (*C. S.* 16); and James Hackman, after Dighton (*C. S.* 26), *first state* 2

1105 Prince George and Prince Frederick (*C. S.* 25), *second state, fine*

1106 E. Shuter, Quick and Mrs. Green, after Parkinson (*C. S.* 35), *first state, fine*

1107 Captain Whitworth, after Graff (*C. S.* 37), *first state*; and Richard Whitworth, after Hardy (*C. S.* 38), *first state* 2

W. LAWRANSON.

1108 Wm. Smith as Jachimo (*C. S.* 2), *first state*; and Thomas Lawranson (*C. S.* 1) 2

J. MacARDELL.

1109 MARY, DUCHESS OF ANCASTER, after Hudson (*C. S.* 1), *third state, rare*

1110 George, Lord Anson, after Reynolds (*C. S.* 2), *second state*; and Sir Edward Hawke, after Knapton (*C. S.* 103), *first state, fine* 2

1111 John Armstrong (*C. S.* 3), *fine*

1112 Charles Ashton, after Pyle (*C. S.* 4); Thomas Ashton, after Gainsborough (*C. S.* 5); George Benson (*C. S.* 17); and John Garnett, Bishop of Clogher, after Gainsborough (*C. S.* 74), *second state* 4

1113 Sir John Barnard, after Ramsay (*C. S.* 11); William Benn, after Hudson (*C. S.* 15); Daniel Lock, after Hogarth (*C. S.* 120), *first state* 3

1114 William, Earl of Bath, after Reynolds (*C. S.* 13), *second state*; and Simon, Lord Harcourt, after Wilson (*C. S.* 99), *second state* 2

1115 John Beard, after Hudson (*C. S.* 14), *first state*; John Stanley (*C. S.* 170), *third state*; and J. F. Lampe, after Andrea, (*C. S.* 115), *second state* 3

1116 Timothy Bennett, after Budd (*C. S.* 16); Elizabeth Canning, after Smith (*C. S.* 36); and Esther Hammerton, after Butler (*C. S.* 98) 3

EIGHTH DAY'S SALE.

J. MACARDELL—*continued.*

LOT				
1117	General William Blakeney, after Chalmers (*C. S.* 21); *second state*; and Charles, Lord Cathcart, after Reynolds (*C. S.* 38), *second state* 2	2	10	·
1118	Charles Blakes (*C. S.* 22), *state unrecorded by Chaloner Smith, probably third state, but with earlier address than that given by Chaloner Smith, two impressions*; and Henry Woodward (*C. S.* 189) 3		8	·
1119	ADMIRAL BOSCAWEN, full length, after Reynolds (*C. S.* 24), *with date* 1758, *probably second state. Not recorded by Chaloner Smith*	10	·	·
1120	Master Jacob Bouverie, after Reynolds (*C. S.* 26); and Edward, Duke of York (*C. S.* 59), *second state* 2	1	5	·
1121	Archibald Bower, after Knapton (*C. S.* 27); Martin Folkes, after Hudson (*C. S.* 68); and Sir Isaac Newton, after Seeman (*C. S.* 138), *second state* 3	1	3	·
1122	Lady Boyd, after Ramsay (*C. S.* 28); and Susanna Fitzpatrick, after Soldi (*C. S.* 66), *second state* 2	1	12	·
1123	Thomas Brett, after Laffontaine (*C. S.* 29); John Glas, after Millar (*C. S.* 89); Stephen Hales, after Hudson (*C. S.* 94); and Bishop Thomas Gooch, after Hudson (*C. S.* 90) 4		5	·

1124 George, Duke of Buckingham, and his brother, after Vandyck (*C. S.* 34), *third state*

1125 John Cartwright, after Elmer (*C. S.* 37), *three impressions only of this plate known to Chaloner Smith*; and Mary Smith, after Worlidge (*C. S.* 167) 2

1126 ROBERT, LORD CLIVE, AFTER GAINSBOROUGH (*C. S.* 42), *second state*

1127 Captain Thomas Coram, after Hogarth (*C. S.* 45), *second state*; John Coutts, after Ramsay (*C. S.* 46); and James Dawkins (*C. S.* 51) 3

1128 Maria Gunning, Countess of Coventry, after Cotes (*C. S.* 47), *second state*

1129 Maria Gunning, Countess of Coventry, after Hamilton (*C. S.* 48), *second state*; and Elizabeth Gunning, Duchess of Hamilton, after Hamilton, by J. Faber, jun. (*C. S.* 174), *second state* 2

1130 MARIA GUNNING, COUNTESS OF COVENTRY, full length, after Hamilton (*C. S.* 48), *first state, not recorded by Chaloner Smith*; *he gives date of first state* 1754, *this impression bears date* 1753

1131 ARTHUR DOBBS, GOVERNOR OF NORTH CAROLINA, after Hoare (*C. S.* 54), *second state*

1132 Lionel, Duke of Dorset, after Kneller (*C. S.* 55), *first state, fine*; and Charles, Duke of Richmond, after W. Smith (*C. S.* 154) 2

1133 Francis Douce, after Keable (*C. S.* 56); William King, after Hudson (*C. S.* 114); and Charles Lucas, after Reynolds (*C. S.* 123), *second state* 3

1134 Lucy Ebberton, after Knapton (*C. S.* 58), *first state, fine* 2 6 .

1135 Catherine, Countess of Egmont, after Hudson (*C. S.* 60); and John, Earl of Egmont, after Hudson (*C. S.* 61) 2 2 . .

1136 Charles Erskine, after Hudson (*C. S.* 62), *second state, fine* 10 .

1137 Helena Forman, after Vandyck (*C. S.* 69), *second state*; and Henrietta, Countess of Rochester, after Lely (*C. S.* 156) 2 2 2 .

1138 Henry Fox, Lord Holland, after Liotard (*C. S.* 71); and the same, after Ramsay (*C. S.* 72), *second state* 2 1 10 .

1139 BENJAMIN FRANKLIN, after Wilson (*C. S.* 73), *fine* 12 15 .

1140 David Garrick, after Liotard (*C. S.* 76), *first state, slightly cut at side* 10 .

1141 David Garrick as Hamlet, after Wilson (*C. S.* 78) 1 12 .

1142 David Garrick as King Lear (*C. S.* 79), *second state*; and the same with Mrs. Cibber, after Zoffany (*C. S.* 80), *second state* 2 1 10 .

1143 Sir Crisp Gascoyne, after Keable (*C. S.* 81), *second state* 1 10 .

1144 James Gibbs, after Williams (*C. S.* 88), *fine* 1 5 .

1145 COUNTESS OF GRAMMONT, after Lely (*C. S.* 91), *first state, very fine* 3 6 . .

1146 William Grant, after Ramsay (*C. S.* 92); John Keeling, after King (*C. S.* 111); and William Stratford, after Crank (*C. S.* 173) 3 1 16 .

1147 SIR PETER HALKETT, after Ramsay (*C. S.* 95), *fine* 9 . .

1148 Aaron Hart, after Dandridge (*C. S.* 101), *third state, two impressions* 2

1149 Robert, Lord Henley, after Hudson (*C. S.* 104), *fine*

1150 Thomas Herring, Archbishop of Canterbury, after Webster (*C. S.* 105)

1151 John Jackson, after Vander Myn (*C. S.* 109); David Jennings, after Jones (*C. S.* 110), *third state*; Edward Maurice, after Hudson (*C. S.* 126); and Thomas Newman, after Webster (*C. S.* 137) 4

1152 James, Earl of Kildare, after Reynolds (*C. S.* 113), *second state*; and Thomas, Duke of Newcastle, after Hoare (*C. S.* 136), *second state* 2

1153 Charles Leviez, after Eccard (*C. S.* 117), *first state, very fine*

1154 Miss Lewis, after Liotard (*C. S.* 118), *second state*

1155 Thomas Lowe and Mrs. Chambers, after Pine (*C. S.* 122), *second state, scarce*

1156 Lady Mackintosh, after Ramsay (*C. S.* 125), *first state*

1157 Lady Middleton, after Lely (*C. S.* 129), *first state, very fine*
[*See* Illustration.]

1158 John, Duke of Montagu, after Hudson (*C. S.* 132), *fine impression, but cut close*

1159 John Nicoll, after Taylor (*C. S.* 109), *first state, before all letters; this state not recorded by Chaloner Smith*

No. 1157.

1160 Louis, Duc de Nivernois, after Ramsay (*C. S.* 140), *first state*; and Jan Punt, after Vander Myn (*C. S.* 148), *first state, cut at sides* 2 — 1 5 ·

1161 John Pelling (*C. S.* 142), *first state*; and John Reynolds, after Reynolds (*C. S.* 151), *fine* 2 — 2 ·

1162 John Pine, after Hogarth (*C. S. page* 887); and Gerard Van Neck, after Vanloo (*C. S.* 181) 2 — 8 ·

1163 Villiers Clara Pitt, after Vectri (*C. S.* 144), *second state*; Fanny Murray, after H. Morland (*C. S.* 134), *cut close*; and Griselda, Countess Stanhope, after Ramsay (*C. S.* 169), *first state* 3 — 1 10 ·

1164 Sir George Pocock, after Hudson (*C. S.* 145), *first intermediate state, fine* — 2 · ·

1165 Hannah Pritchard, after Hayman (*C. S.* 146); and James Quin as Falstaff (*C. S.* 149) 2 — 12 ·

1166 Samuel Richardson, after Highmore (*C. S.* 152) — 1 3 ·

1167 John, Earl of Rothes, after Reynolds (*C. S.* 157), *second state, fine* — 4 15 ·

1168 Lord George Sackville, after Reynolds (*C. S.* 161), *second state, fine* — 4 · ·

1169 Sir Charles Saunders, after Reynolds (*C. S.* 163), *fourth state*; and Admiral Richard Tyrrell, after Hudson (*C. S.* 180), *second state* 2 — 4 7 6

1170 Thomas Secker, after Wills (*C. S.* 164), *second state*; and Thomas Sherlock, after Vanloo (*C. S.* 165) 2 — 5 ·

1171 WILLIAM SHIRLEY, Governor of Massachusetts, after Hudson (*C. S.* 166), *second state, not recorded by Chaloner Smith* — 13 15 ·

2	10	.	1172	Rachel, Countess of Southampton, after Vandyck (*C. S.* 168), *very fine impression, cut close*
1	5	.	1173	William, Earl of Strafford, after Reynolds (*C. S.* 172), *second state*; Admiral Vernon, after Gainsborough (*C. S.* 182), *cut on inscription space*; and Captain Andrew Wilkinson, after Mathias (*C. S.* 187) 3
8	.	.	1174	Lords John and Bernard Stuart, after Vandyck (*C. S.* 174), *fourth state*
5	5	.	1175	George, Lord Townshend, after Hudson (*C. S.* 176), *first intermediate state*
5	.	.	1176	Lieut.-Col. Henry Townshend (*C. S.* 177), *proof before all letters, state not recorded by Chaloner Smith, fine*
2	.	.	1177	Sir Edward Turner, after Gainsborough (*C. S.* 178), *first state, fine*
1	.	.	1178	James, Earl of Waldegrave, after Reynolds (*C. S.* 183), *first state, fine*
1	14	.	1179	Margaret Woffington, after Pond (*C. S.* 188), *slightly cut and damaged*
1	6	.	1180	Lady with a Lamb, after Lely, called Nell Gwynn (*C. S.* 191), *first state*
1	5	.	1181	Lady with embroidered sleeve, after Ramsay, called Mrs. Gomeldon (*C. S.* 198), *first state, fine*

J. MacINTOSH.

14	10	.	1182	William, Earl of Sutherland, after Ramsay (*C. S.* 1), *fine*

G. MARCHI.

1183 George Colman, after Reynolds (*C. S.* 4), *second state* / 1 .

1184 Samuel Dyer, after Reynolds (*C. S.* 6), *second state* 14 .

1185 James Harrington (*C. S.* 8), *second state*; and E. Lloyd, after Berridge (*C. S.* 10) / . . 2

1186 John Moody, after Zoffany (*C. S.* 11), *first state, fine* / 10 .

1187 Hesther Maria Thrale, after Zoffany (*C. S.* 13) 16 .

D. MARTIN.

1188 Catherina Gabrielli, after Battoni (*C. S.* 1), *rare* 2 . .

1189 David Hume, after Ramsay (*C. S.* 2), *second state* 2 8 .

1190 Lady Frances Manners, after Martin (*C. S.* 3), *second state* 2 2 .

1191 THOMAS PENN, after Davis (*C. S.* 4), *second state, fine and rare* / 3 . .

1192 L. F. Roubiliac, after Carpentiers (*C. S.* 6), *second state* 10 .

C. MAUCOURT.

1193 Thomas Newell (*C. S. page* 920) 7 .

A. MILLER.

1194 James Annesley, after Lawrence (*C. S.* 1); and J. de Castro Sarmento, after Stevens (*C. S.* 44) / 12 . 2

10 · 1195 John Harper, after White (*C. S.* 24), *second state*; Joe Miller, after Stoppelaer (*C. S.* 35); and Turbutt, after Bisse (*C. S.* 57) 3

14 · 1196 Josiah Hort, after Wills (*C. S.* 26), *scarce*; and William King, after Jervas (*C. S.* 27), *scarce* 2

1 4 · 1197 Lebeck, after Kneller (*C. S.* 29), *second state*; and George Taylor (*C. S.* 54), *second state* 2

2 5 · 1198 Cornelius Nary (*C. S. page* 932); and Thomas Williams, A.B. *This print not recorded by Chaloner Smith* 2

18 · 1199 Robert, Lord Newport, after Stevens (*C. S.* 37), *second state, scarce*; and William Shakespeare (*C. S.* 46), *cut* 2

14 · 1200 Sir John Salter, after Richardson (*C. S.* 43), *second state*; and John Warburton, after Vander Gucht (*C. S.* 59), *first state* 2

7 5 · 1201 JONATHAN SWIFT, after Bindon (*C. S.* 53), *fine and rare*

J. S. MULLER.

2 12 · 1202 William Barrowby, after Hayman (*C. S.* 1), *second state*; and Gustavus Waltz, after Hanck (*C. S.* 2), *first state* 2

J. MURPHY.

7 · · 1203 Captain George Farmer, after Grignion (*C. S.* 4), *second state, fine*

5 10 · 1204 Charles, Lord Hawkesbury, after Romney (*C. S.* 6), *second state, fine*

15 · 1205 Matthew Peters, after W. Peters (*C. S.* 11), *second state, fine*

4 15 · 1206 William, Duke of Portland, after Reynolds (*C. S.* 13), *first state, fine*

S. OKEY.

1207 "The Hibernian Sisters," Elizabeth Gunning, Duchess of Hamilton, and Maria Gunning, Countess of Coventry, after J. M., by B. (*C. S. page* 952), *very rare* 2

1208 Mrs. Anderson, after Pine (*C. S.* 2), *cut*; and William Powell, after Pyle (*C. S.* 8); and the same, *small plate, undescribed by Chaloner Smith* 3

T. PARK.

1209 William Hayes, after Cornish (*C. S.* 3); and John Thomas, after Reynolds (*C. S.* 8) 2

J. S. PAUL.

1210 Mrs. Barry, after Kettle (*C. S.* 1)

1211 The Misses Wright, after Wright (*C. S.* 10)

W. PETHER.

1212 Master John Ashton, after Wright (*C. S.* 1), *second state, fine*

1213 Samuel Chandler, after Chamberlain (*C. S.* 3); and Joseph Mottershead, after Pickering (*C. S.* 25) 2

1214 Helena Forman, after Rubens (*C. S.* 14); and Sarah Porter (*C. S.* 27) 2

1215 George III, after Frye (*C. S.* 18), *third state*

1216 The three Smiths of Chichester, William, George and John, after Pether (*C. S.* 32), *second state, fine*

1217 Benjamin West, after Lawranson (*C. S.* 34), *second state, fine*

1218 The Jew Rabbi, after Rembrandt (*C. S.* 39), *first state, very fine*

C. PHILLIPS.

1219 Thomas Weston, after De Loutherbourg (*C. S.* 4)

M. A. PICOT.

1220 Giacomo Cervetto, after Zoffany (*C. S.* 1), *second state, scarce*

R. PURCELL.

1221 Sir Jeffrey Amherst, after Reynolds (*C. S.* 1)

1222 Michael Boyle, Archbishop of Armagh, after Zoust (*C. S.* 8), *second state*; Samuel Madden, after Hunter (*C. S.* 54), *second state*; and Charles, Prince of Brunswick, after Qiesenis (*C. S.* 10) 3

1223 Mrs. Brooks (*C. S.* 9); and Mrs. Laetitia Pilkington, after Hone (*C. S.* 61) 2

1224 Lady Mary Campbell, after Ramsay (*C. S.* 19); and Mrs. Penelope Pitt, after Read (*C. S.* 62) 2

1225 Children of Charles I, after Vandyck (*C. S.* 15), *second state*; and William Pitt, Earl of Chatham, with H. B. Legge, after Hoare, *undescribed by Chaloner Smith* 2

	1226	Queen Charlotte, after Frye, *undescribed by Chaloner Smith*		15	·
	1227	Captain Arthur Forrest, after Van Diest (*C. S.* 30)	3	·	·
	1228	Miss Hunter, after Wilson (*C. S.* 42); and Lady George Lennox, after Ramsay (*C. S.* 51) 2	1	12	·
	1229	Katherine, Countess of Lincoln, after Hoare (*C. S.* 53), *first state, fine*	2	·	·
	1230	J. J. Rousseau, after Ramsay (*C. S.* 67), *first state*	1	1	·
	1231	A Lady, after Vander Myn (*C. S.* 93); and Miss Eyebright, after Willison (*C. S.* 94), *fine* 2	2	12	6

S. W. REYNOLDS.

	1232	Beeston Long, after Owen, full length		10	·

T. RYLEY.

	1233	Mdlle. Auretti, after Amiconi (*C. S.* 1), *second state, scarce*	1	10	·
	1234	Sir Thomas de Veil, after De la Cour (*C. S.* 7); and Sir George Vandeput (*C. S.* 12) 2	1	·	·

J. SAUNDERS.

	1235	Miss Elliott, after Cosway (*C. S.* 2), *second state, fine* 1		10	·
	1236	David Garrick, after Vander Gucht (*C. S.* 4), *second state, fine*	2	·	·

	14	·	1237	James Hustler, after Brumpton (*C. S.* 6), *first state*
1	·	·	1238	Alexander Jonston, after Vander Gucht (*C. S.* 7), *second state, fine*; and John Moody and Packer, after Vander Gucht (*C. S.* 9), *third state* 2
3	12	6	1239	Frederick, Duke of York, after Brumpton (*C. S.* 3); and George, Prince of Wales, after Brumpton (*C. S.* 5), *both fine* 2

SCAWEN.

2	10	·	1240	George, Lord Pigot, after Powell (*C. S.* 1), *fine*

J. R. SMITH.

1	3	·	1241	William Addington, after Peters (*C. S.* 1); and Sir John Feilding, after Hone (*C. S.* 61), *second state, fine* 2
6	·	·	1242	Sir Joseph Banks, after West (*C. S.* 7), *first state, fine*
	16	·	1243	William Bowden as "Robin Hood" (*C. S.* 20), *second state*; and Jonathan Britain, after Parkinson (*C. S.* 24), *second state* 2
	18	·	1244	William Bromfield, after Vander Gucht (*C. S.* 25), *cut*; the same, *published by W. Humphrey*; *not recorded by Chaloner Smith*; and James Sibbald, after Miss Blake (*C. S.* 150), *fine, but cut* 3
1	19	·	1245	Mrs. Brooksbank, after Hamilton (*C. S.* 23), *second state, fine*
6	15	·	1246	Carlini, Bartolozzi and Cipriani, after Rigaud (*C. S.* 30), *second state, very fine*

1247 Juliana, Countess of Carrick, and Daughters, after Cosway (*C. S.* 32), *fine* 3 · ·

1248 Lord Richard Cavendish, after Reynolds (*C. S.* 38), *second state* 2 · ·

1249 Master Crewe, as Henry VIII, after Reynolds (*C. S.* 47), *third state* 4 15 ·

1250 William, Duke of Devonshire, after Reynolds (*C. S.* 55), *first state. Not recorded by Chaloner Smith; before inscription, and with date* 20 *Feb.* 1776 4 8 ·

1251 Sir Harbord Harbord, after Gainsborough (*C. S.* 71), *second state, fine* 50 · ·

1252 Sir Henry Harpur (*C. S.* 73); Benjamin Preedy (*C. S.* 140); Jonathan Shipley, after Reynolds (*C. S.* 149), *second state*; and Robert Wilmot (*C. S.* 176) 4 7 ·

1253 Mary Hemet (*C. S.* 80); and Sophia Weston, after Worlidge (*C. S.* 175) 2 1 1 ·

1254 Master Herbert, after Reynolds (*C. S.* 81), *second state, fine* 2 5 ·

1255 Charles Holland (*C. S.* 83), *first state, fine* 10 ·

1256 John Baker Holroyd, after Kauffman (*C. S.* 85), *second state, fine* 14 · ·

1257 Mary King, after Hamilton (*C. S.* 96); and Thomas King, after Hamilton (*C. S.* 97), *inscription in each case in etched letters and before name and address of publisher. Not recorded by Chaloner Smith* 2 3 3 ·

1 9 · 1258 Anthony Malone, after Reynolds (*C. S.* 101), *second state, fine*

18 · 1259 William Markham, after Reynolds (*C. S.* 102), *cut*; William Sclater, after Hone (*C. S.* 148), *first state*; *undescribed by Chaloner Smith, with J. R. Smith's address*; and Joseph Warton, after Reynolds (*C. S.* 173), *first state, fine* 3

1 6 · 1260 Edward Wortley Montagu, after Peters (*C. S.* 111), *first state*

13 · · 1261 JOHN, LORD MOUNT STUART, after Liotard (*C. S.* 118), *fine*

1 10 · 1262 Alexander, Lord Polwarth, after Forbes (*C. S.* 136), *first intermediate state, with inscription and J. R. Smith's address. Not recorded by Chaloner Smith*

1 · · 1263 William Henry, Duke of Portland, and his Brother, after West (*C. S.* 138), *second state*

4 · · 1264 Richard Robinson, after Reynolds (*C. S.* 142), *second state, fine*

50 · · 1265 LIEUT.-COL. TARLETON, after Reynolds (*C. S.* 161), *second state*

1 5 · 1266 Henry Woodward, after Vander Gucht (*C. S.* 177), *first state, with inscription in etched letters. Not described by Chaloner Smith*

1 8 · 1267 Miss Younge, with Dodd, Love and Waldron, after Wheatley (*C. S.* 178), *second state*

2 · · 1268 Children seeking a Birds' Nest, after Kitchingman (*C. S.* 182)

9 · · 1269 BAGNIGGE WELLS, after J. Saunders, *fine and very rare*

W. SMITH.

1270 John Gay, after Zincke (*C. S.* 1), *first state, fine* 6 15 .

J. SPILSBURY.

1271 Richard Baxter (*C. S.* 4), *second state*; Thomas Bradbury (*C. S.* 5); and Thomas Gibbons, after Webster (*C. S.* 20), *second state* 3 18 .

1272 Charles, Lord Camden, after Hoare (*C. S.* 8), *third state*; and Hon. William Legge, after Reynolds (*C. S.* 26) 2 1 3 .

1273 Frederick, Earl of Carlisle, after Reynolds (*C. S.* 9), *second state* 2 5 .

1274 Sarah Crawford, after Murray (*C. S.* 14), *proof before all letters. This state unrecorded by Chaloner Smith; very fine* 2 . .

1275 Richard De Courcy, after Russell (*C. S.* 15); John Gambold, after Brandt (*C. S.* 16); Torial Joss (*C. S.* 24); and Andrew Kinsman, after Russell (*C. S.* 25) 4 1 10 .

1276 Inigo Jones, after Van Dyck (*C. S.* 22), *fine and scarce* 1 . .

1277 Catherine Macaulay, after Read (*C. S.* 29); and Vincent Perronet (*C. S.* 33) 2 10 .

1278 Samson Occom, after Chamberlin (*C. S.* 32), *second state, scarce* 4 15 .

NINTH DAY'S SALE.

C. SPOONER.

1279 Mary, Duchess of Ancaster, after Reynolds (*C. S.* 2); and Nancy Dawson (*C. S.* 14), *first state* 2

1280 Queen Charlotte (*C. S.* 6); and George III, after Meyer (*C. S.* 18) 2

1281 William, Duke of Cumberland, after Reynolds (*C. S.* 11)

1282 William, Duke of Cumberland, after Reynolds (*C. S.* 12); and Miss Smith, after Cotes (*C. S.* 34) 2

1283 Sir William Johnson, after Adams (*C. S.* 26), *slightly cut at bottom, scarce*

1284 John, Earl of Loudon, after Ramsay (*C. S.* 28), *fine*

P. STEE.

1285 Salathea Dawkins, after Toer (*C. S.* 1)

R. STEWART.

1286 James Ferguson, after Townsend (*C. S.* 5); William Hewson (*C. S.* 8); Edward, Lord Thurlow (*C. S.* 13); Charles, Duke of Richmond (*C. S.* 11); and Lord Camden (*C. S.* 1) 5

1287 Admiral Keppel, *undescribed by Chaloner Smith*; Mary, Queen of Scots (*C. S.* 10); Henry, Lord Darnley, *undescribed by Chaloner Smith*; and Georgiana, Duchess of Devonshire (*C. S.* 2) 4 — 1 10 .

J. SYMPSON.

1288 Giovanni Bononcini (*C. S.* 1), *scarce* — 5 .

P. J. TASSAERT.

1289 John Harrison, after King (*C. S.* 1), *first state* — 18 .

1290 Rubens' Family, after Rubens (*C. S.* 2), *second state* — 10 .

J. THOMPSON.

1291 Sarah Woodcock (*C. S.* 2), *second state, fine and scarce* — 1 6 .

J. TINNEY.

1292 P. L. M. de Maupertius, after Tournière. *Undescribed by Chaloner Smith* — 5 .

C. TOWNLEY.

1293 Joseph Allen, after Romney (*C. S.* 1), *first state*; Ralph Bigland, after Brumpton (*C. S.* 2); and An Old Beggar Man 3 — 1 10 .

1294 Percival Pott, after Reynolds (*C. S.* 19), *first state* — 2 15 .

C. TURNER.

1295 Sir Wilfrid Lawson, full-length, after Hoppner, *open-letter proof, fine* — 9 . .

1296 William Robert, Duke of Leinster, full-length, after Shee, *fine*

1297 William Manning, full-length, after Lonsdale, *fine*

1298 Andalusia, Lady Rendlesham, after Engleheart, *before name of personage*

1299 Duke of Rutland, full-length, after Hoppner, *fine*

J. VANDER BRUGGEN.

1300 Mary Villiers, Duchess of Richmond, after Vandyck

A. VANDER MYN.

1301 Miss Falkner, after A. Vander Myn (*C. S.* 1), *fine*; and Richard Leveridge, after F. Vander Myn (*C. S.* 2) 2

A. VAN HAECKEN.

1302 George Baillie, after Kneller (*C. S.* 1), *second state*; and Montgomerie, after Van Meulen (*C. S.* 11), *first state* 2

1303 Charles, Lord Binning, after Richardson (*C. S.* 2), *scarce*

1304 Caroline, Queen of George II, after Amiconi (*C. S.* 3); and George II, after Sandie (*C. S.* 9) 2

1305 Catherine Clive, after J. Van Haecken (*C. S.* 4), *first state. Undescribed by Chaloner Smith, before the words "The Fair Songster," etc.*; *fine*

1306 G. Conti-Gizziello, after Lucy (*C. S.* 5); C. Broschi Farinelli, after Lucy (*C. S.* 8); and F. Bernardi Senesino, after Hudson (*C. S.* 13) 3 — 1 10 .

1307 Laurence Delvaux, after Whood (*C. S.* 7); and J. C. Pepusch, after Hudson (*C. S.* 12) 2 — 1 1 .

1308 Francis Smith, after Winstanley (*C. S.* 14); Ralph Snow, after Markham (*C. S.* 15); and John Wickliffe (*C. S.* 20) 3 — 1 5 .

1309 Miss Van Haecken, after J. Van Haecken (*C. S.* 17) — 12 .

1310 General George Wade, after Vanderbanc (*C. S.* 18) — 2 . .

1311 General Thomas Wentworth, after Ramsay (*C. S.* 19), *slightly damaged on inscription space, rare* — 8 10 .

V. VISPRÉ.

1312 Chevalier D'Éon (*C. S.* 1) — 2 5 .

J. WALKER.

1313 Sir Eyre Coote, after Lawranson (*C. S.* 3), *first state, fine* — 17 10 .

1314 Comte de Grasse (*C. S.* 5), *second state* — 7 5 .

1315 David Hartley, after Romney (*C. S.* 7), *second state*; and Eyles Irwin, after Romney (*C. S.* 8) 2 — 2 2 .

1316 Sir Hyde Parker, after Roberts (*C. S.* 11), *first state, fine and rare* — 8 . .

180 - - 1317 SIR HYDE PARKER, junr., full-length, after Romney (*C. S.* 12), *second state, very fine*

[*See* ILLUSTRATION.]

J. WATSON.

35 - - 1318 SIR JEFFREY AMHERST, after Reynolds (*C. S.* 2), *first state, very fine*

7 1319 John, Duke of Argyll, after Gainsborough (*C. S.* 4), *probably third state. Unrecorded by Chaloner Smith*

1 5 - 1320 Captain Thomas Baillie, after Hone (*C. S.* 5), *second state*

12 - 1321 Arthur Beardmore and his Son, after Pine (*C. S.* 7), *second state*; and Frederick Bull, after Webster (*C. S.* 17) 2

1 16 - 1322 Miss Beatson, after Read (*C. S.* 8), *second state*; and Miss Lascelles (*C. S.* 89), *second state* 2

1 1 - 1323 James Beattie, after Reynolds (*C. S.* 9), *second state*

22 10 - 1324 EDMUND BURKE, after Reynolds (*C. S.* 20), *second state, fine*

4 5 - 1325 Richard Busby, after Riley (*C. S.* 22), *second state, fine*

18 - 1326 Caroline Matilda, Queen of Denmark, after Cotes (*C. S.* 25), *second state*; and Queen Charlotte (*C. S.* 29) 2

1 - - 1327 Mr. Chalmers as "Midas," after Williams (*C. S.* 28), *proof before all letters. Undescribed by Chaloner Smith*

2 15 - 1328 Anne, Countess of Cork and Orrery, after Hamilton (*C. S.* 34), *second state, fine*

Painted by George Romney
Engraved by James Walker
SIR HYDE PARKER CAPTAIN of the PHOENIX.

No. 1317.

1329 Miss Cunliffe, after Cotes (*C. S.* 39), *second state* 2 5 -

1330 Sir John Cust, after Reynolds (*C. S.* 42), *first state, fine* 1 1 -

1331 John Dove, after Elmer (*C. S.* 46); and Daniel Race, after Hickey (*C. S.* 22), *second state. Undescribed by Chaloner Smith, with same date of publication as first state* 2 2 2 -

1332 Abigail Drummond, after Black (*C. S.* 47); and Miss Jones, after Read (*C. S.* 85), *third state* 2 1 8 -

1333 Robert Drummond, after Reynolds (*C. S.* 49), *second state*; Richard Harrison, after Webster (*C. S.* 72), *third state*; and Mr. Kynnesman, after Webster (*C. S.* 86) 3 12 -

1334 John Edwards, after Russell (*C. S.* 50), *second state*; Charles Lyttleton, after Cotes (*C. S.* 93); and Samuel Stennett, after Webster (*C. S.* 136) 3 12 -

1335 Ann, Lady Fortescue, after Cotes (*C. S.* 55), *third state*; and Anna Swan, after Thompson (*C. S.* 139), *second state* 2 4 14 -

1336 Augustus Henry, Duke of Grafton, after Battoni (*C. S.* 63); and Philip, Lord Mahon, after Ramsay (*C. S.* 96), *second state, cut at bottom* 2 2 7 6

1337 John, Marquis of Granby, after Reynolds (*C. S.* 64), *second state, fine* 10 - -

1338 Claude, Comte de Guerchy, after Vanloo (*C. S.* 67), *second state* 15 -

1339 John Hawkesworth, after Reynolds (*C. S.* 73), *second state, fine* 1 - -

1340 AUGUSTUS HERVEY, EARL OF BRISTOL, full-length, after Gainsborough (*C. S.* 74), *second state, very fine* 49 - -

6	10	·	1341	General George Howard, after Reynolds (*C. S.* 76), *second state*; and Admiral Rodney, after Reynolds (*C. S.* 126), *first state* 2	born
22	10	·	1342	Richard, Lord Howe, after Gainsborough (*C. S.* 77), *second state, fine*	Da
7	10	·	1343	Richard, Lord Howe, after Gainsborough (*C. S.* 77), *second state*	d
3	·	·	1344	Sir Edward Hulse, after Cotes (*C. S.* 78), *cut close*; and Sir John Trenchand (*C. S.* 144), *second state* 2	Sa
1	10	·	1345	Miss Polly Jones, after Hamilton (*C. S.* 84), *second state*	d
	18	·	1346	M. Madan and C. E. De Coetlogon, after James (*C. S.* 94), *second state, fine*	d
2	·	·	1347	Lady Molineux or Mrs. Barry, after Kettle (*C. S.* 101), *second state*	Pef
10	10	·	1348	General Robert Monckton, full-length, after West (*C. S.* 103), *very fine impression, cut close*	Ma
	16	·	1349	Zachariah Mudge, after Reynolds (*C. S.* 106), *third state*; Charles, Duke of Richmond, after Romney (*C. S.* 124), *cut close*; and Richard, Earl Temple, after Hoare (*C. S.* 142), *second state* 3	Rea
	14	·	1350	William O'Brien, after Cotes (*C. S.* 109), *second state*; and Henry Woodward, after Reynolds (*C. S.* 156), *second state* 2	do
2	·	·	1351	James Paine and Son, after Reynolds (*C. S.* 111), *second state*	bor
3	10	·	1352	Thomas Paine, after Peale (*C. S.* 112), *fine and rare*	Sab

1353	Sir Richard Pearson, after Grignion (*C. S.* 115), *second state, fine*	13	10	·
1354	Sir Joshua Reynolds, after Reynolds (*C. S.* 123), *second state, fine*	3	5	·
1355	Charles, Duke of Richmond, after Romney (*C. S.* 124), *first state, fine*	3	15	·
1356	John Stacpoole, after Barrett (*C. S.* 133); and Sir Richard Stacpoole, after Segulta (*C. S.* 134) 2		5	·
1357	Mrs. Sturt and her Son, after Read (*C. S.* 137), *second state*	1	16	·
1358	Maria Constantia, Duchess of Suffolk, after Read (*C. S.* 138), *second state*	4	5	·
1359	Francis, Marquis of Tavistock, after Reynolds (*C. S.* 141), *second state, and before "J. Boydell exc. 1767." State undescribed by Chaloner Smith; very fine*	20	·	·
1360	Miss Thelluson, after Falconet (*C. S.* 143), *second state*; A Lady, called "Mrs. Bull," after Pine (*C. S.* 164), *third state*; and Domestick Employment: "Reading," after Miss Benwell 3	1	16	·
1361	Francis, Earl of Warwick, after Gainsborough (*C. S.* 151), *fine*	1	16	·
1362	John Wesley, after Hunter (*C. S.* 152), *very fine*	3	15	·
1363	George Whitefield, full-length, after Russell (*C. S.* 154), *second state, fine*	4	15	·

T. WATSON.

10 . . 1364 Henry Lord Apsley and his Brother, after Dance (*C. S.* 1), *first state, fine*

5 . . 1365 Henry Earl Bathurst, after Martin (*C. S.* 4), *second state, fine*

58 . . 1366 BEAUTIES OF WINDSOR, after Lely (*C. S.* 5):
Barbara, Duchess of Cleveland
Elizabeth, Countess of Northumberland
Amelia, Countess of Ossory
Frances, Duchess of Richmond
Henrietta, Countess of Rochester
Frances, Lady Whitmore
The set of six, *all second states and very fine* 6

1 12 . 1367 Col. John Biddulph, after Poggi (*C. S.* 7), *second state*; and Sir William Wallace (*C. S.* 36) 2

3 5 . 1368 Henry, Duke of Cumberland, after Reynolds (*C. S.* 11), *fine*

3 10 . 1369 Madame Du Barry, after Drouais (*C. S.* 13), *second state, fine*; and the same, *small, published by Sayer* 2

45 10 . 1370 WARREN HASTINGS, after Reynolds (*C. S.* 19), *fine*

2 4 . 1371 Charles, Viscount Mahon, after Prud'hon (*C. S.* 24), *first state, fine*

1 14 . 1372 Sir William Meredith, after Gardner (*C. S.* 26), *second state*; Bishop Newton, after Reynolds (*C. S.* 27), *second state*; and John Pelling (*C. S.* 30), *proof before letters* 3

10 . 1373 John Sawbridge, after West (*C. S.* 32), *first state before name of personage. Undescribed by Chaloner Smith*

1 2 . 1374 Andrew Stuart, after Reynolds (*C. S.* 35), *fine*

J. WATTS.

1375 Basil Feilding, Earl of Denbigh, after Dance (*C. S.* 3), *second state*; and Nathaniel Lee, after Dobson (*C. S.* 5), *fine* 2 — 1 . .

1376 Francis, Earl of Hertford, after Reynolds (*C. S.* 4), *fine* — 1 6 .

J. WESTERN.

1377 Lady Ligonier, after Willson (*C. S.* 1) — 1 5 .

J. WILSON.

1378 Rowland Hill (*C. S.* 6); and John Wilkes, after Pine (*C. S.* 17) 2 — 10 .

1379 Miss Nailer, after Pine (*C. S.* 9); Miss Osborne, after Pine (*C. S.* 12); and Miss Louisa Williams, after Farrel (*C. S.* 18) 3 — 1 8 .

1380 Master Skinner, after Cotes (*C. S.* 14) — 2 2 .

J. WRIGHT.

1381 John Gill, after Chamberlin (*C. S.* 1); and Benjamin Wallin (*C. S.* 6) 2 — 1 18 .

J. YOUNG.

1382 Richard Humphreys, after Hoppner (*C. S.* 39), *second state, fine* — 12 . .

1383 MADAME PUSCHIN TOUSCHIN, wife of the Russian Minister to London, 1775, *mezzotint, very fine proof before all letters*

1384 Charles, Archduke of Austria, *mezzotint, proof before all letters, fine*

1385 John, Prince of Liechtenstein, by J. Pichler, *fine*

1386 Charles, Prince of Schwarzenberg, after Oelenhainz, by Pichler, *fine*

1387 Lady's Portrait: Princess Caroline (?), *proof before letters*

1388 Queen Charlotte, *published* 1773; George III; and another of Queen Charlotte, *published by Bowles* 3

1389 William, Duke of Devonshire, by Faber, after Reynolds (*C. S.* 114), *second state*; Charles, Duke of Grafton, by Faber, after Vanloo (*C. S.* 164), *first state, damaged*; and William Wollaston, by Faber (*C. S.* 394) 3

1390 George I, by A. van Halen, *fine*; George II, after Worlidge; and George III 3

1391 Mary, Lady Grey, by Corbutt, after Lely (*C. S.*; *A. Browne*, 12); Elizabeth, Countess of Northumberland, by Corbutt, after Lely (*C. S.*; *Beckett*, 78); and Lady Lisle, *published by Bowles* 3

1392 Mrs. Worlidge, by G. Powle, after Worlidge (*C. S.* 1), *second state*; Nancy Parsons, by R. Housman, after Renold (*C. S., page* 1741); Countess of Yarmouth, by De Konig, after Van Hoogh (*C. S.* 1); and Lady's Portrait, by and after G. Vander Myn (*C. S.* 1) 4

1393 Lady's Portrait, by Faber, junr., after Pickering (*C. S.* 417), *first state, fine*; and the companion print, *second state* 2

1394 Edward Bright, full-length, by Jones, after Ogborne; Henry Jenkins (*C. S., page* 1735); Jacob Powell, by J. J. Haid; Margaret Patten, by J. Cooper (*C. S.* 5), *first state*; and Martha Saunders (*C. S., page* 1745) 5

1395 William Burrell, *proof* (*C. S., page* 1721); Dr. Fothergill (*C. S., page* 1728); John Eyre (*C. S., page* 1728); James Warner (*C. S., page* 1711); Richard Humphreys, by Young, after Whitby (*C. S.* 40), *damaged*; and three others 8

1396 Lord Camden, *published by Bowles*; The Bishops' Counsel (*C. S., page* 1648); Mr. Greenway (*C. S., page* 1730); H. B. Legge, by Johnson; Mr. Gregory; and Earl of Chatham 6

1397 Robert Camell, by D. Heins (*C. S.* 1); William Nield, by Jehner, after Parry (*C. S.* 8); John Towers, by Terry and Batley, after Fisher (*C. S.* 1); and John Herries, by Read, after Martin (*C. S.* 1) 4

1398 Joseph Champion (*C. S., page* 1722); Anthony Vandyck, by Vander Bruggen; Charles Handasyde, by himself (*C. S.* 1); and Enoch Seeman (*C. S., page* 1704) 4

1399 James, Earl of Derwentwater, *published by J. Smith*; Charles Ratcliffe (*C. S., page* 1703); Edward, Earl of Orford (*C. S., page* 1699); and another of the same 4

1400 Frederick Forrest (*C. S., page* 1728); Garrick between Comedy and Tragedy, after Reynolds (*C. S., page* 1729); Shuter, with Mrs. Green and Quick, *published by Bowles*; and Madame de Grovestins 4

1401 Pascal Paoli, after Bembridge (*C. S., page* 1741); Maurice, Comte de Lacy; Wm. C. F., Prince of Orange; Christian VII of Denmark; Pascal Paoli, by J. R. Smith (*C. S.* 130); and another 6

1402 Lady Grace Gethinge, Countess of Roxburgh; Mrs. Pilkington (*C. S., page* 1742); and another 4

1403 George Heriot, by Esplens, after Scougal (*C. S.* 3); Joseph Addison; A. van Leeuwenhoek, by Verkolje 3

1404 James Bruce, the Traveller; *proof before all letters*

1405 Lady's Portrait, *proof* (? Duchess of Mazarin); George Hardinge (*C. S., page* 1732); and three other Portraits 5

1406 Rembrandt's Father, by R. Chapman; Elijah raising the Widow's Son, by Earlom; A Young Girl, by Preisler; and another, all after Rembrandt 4

1407 Rembrandt's Father, by Greenwood; and the same, by McArdell 2

1408 The Tribute Money, by McArdell, after Rembrandt, *proof*

1409 The Man with the Knife, by Houston, after Rembrandt, *second state*

1410 The Burgomaster, by Houston, after Rembrandt, *second state*

1411 The Misers, by R. Earlom, after Matsis, *proof, fine*

1412 The Dentist, by and after J. Wilson; The Sausage Woman, by Wilson, after Worlidge; and two others 4

1413 Girl with a lamb, *proof before all letters* 2 2 .

1414 Boy with a bird, by C. Phillips, after Mola, *proof* 7 .

1415 Boy with a flageolet, by Purcell, after Molenaer; and three others 4 1 6 .

1416 The Shoemaker, by Spilsbury, after Heemskerk; The Burgomaster, by J. Watson, after Ostade; and nine others 11 1 . .

PORTRAITS RELATING TO AMERICA.

1417 SAMUEL ADAMS, by S. Okey, after Mitchell (*C. S.* 1), *rare* 15 . .

1418 JONATHAN BELCHER, Governor of Massachusetts Bay, etc., by J. Faber, junr., after R. Phillips (*C. S.* 29), *fine* 20 . .

1419 Captain Jonathan Carver, *published by R. Stewart*; Rev. Jacob Duché, *published* 1778; William Penn, by J. Hall; and Benj. Franklin 4 2 2 .

1420 Rev. Jacob Duché, *mezzotint*, *published* 1778; George Washington, by Reading; William Penn, by J. Hall; and Benj. Franklin 4 1 10 .

1421 JOHN HANCOCK, by W. Smith, after Copley (*C. S.* 2), *fine* 16 . .

1422 Thomas Hiscox, by S. Okey, after Feke (*C. S.* 5); James Honyman, by S. Okey, after Gains (*C. S.* 6); and Samuel Seabury, by W. Sharp, after Duché 3 13 10 .

6	.	.	1423	Paul Jones, full-length, *published by T. Macklin*; and the same, by Guttenberg, after Notté, *slightly damaged* 2
5	.	.	1424	Major John André, by J. K. Sherwin, after André, *fine impression, in red*
3	.	.	1425	Sir Henry Clinton, by Bartolozzi, after Smart, *proof before the name, in red, fine*
3	3	.	1426	Charles, Marquis Cornwallis, by Bartolozzi, after Hamilton, *proof before the name, in red, fine*
2	8	.	1427	Charles, Marquis Cornwallis, by C. Knight, after Reynolds; Baron de Bottetourt; and Capt. Fanning, *proof* 3
3	10	.	1428	Monument to General Wolfe; and an Emblematical Print relating to the taking of Louisbourgh and Quebec 2
1	16	.	1429	On Nee Yeath Tow No Riow, one of the set of four Indian Kings, by J. Faber, sen. (*C. S.* 45)
2	.	.	1430	Tomo Chachi Mico and his Nephew, by J. Faber, junr., after Verelst (*C. S.* 349)
8	.	.	1431	Cunne Shote, by McArdell, after Parsons (*C. S.* 50)
34	.	.	1432	THE SET OF FOUR INDIAN KINGS, full-lengths, by J. Simon, after Verelst (*C. S.* 84), *all fine impressions, rare* 4
3	15	.	1433	Hendrick, Chief of the Mohawk Indians, *published by E. Bakewell*
2	2	.	1434	The Three Cherokee Chiefs and their Interpreter, by Bickham, *rare*

ggs	1435	The Seven Cherokee Chiefs, after Markham, *published by D. Voisin, rare*	12	10	·
vens	1436	The Seat of War in New England, by an American Volunteer, with plans of Boston Harbour and the Attack on Bunker's Hill, *published by Sayer & Bennett*, 1775	3	10	·
bson	1437	The Theatre of War in North America, with account of the British Colonies in North America, *published by Sayer & Bennett*, 1775	4	10	·
evens	1438	Plan of the Battle on Bunker's Hill, by an Officer on the spot, *published by Sayer & Bennett*, 1775	6	5	·
do	1439	Plan of the Town and Harbour of Boston, by J. De Costa, *published by Hand*, 1775	16	·	·

TENTH DAY'S SALE.

PORTRAITS AND SUBJECTS IN STIPPLE AND COLOURS.

			LOT	
23	·	·	1440	Mary Isabella, Duchess of Rutland, by C. Turner, after Mee, *large margins, printed in colours*
8	·	·	1441	Mrs. Swinburne, by M. Bovi, after Cosway, *proof, printed in colours*
14	·	·	1442	Madame Catalani, by Freeman, after Buck, *printed in colours, fine*
3	5	·	1443	George IV when Prince of Wales, by Albanesi, after Reynolds, *printed in colours*
4	·	·	1444	Charlotte, Queen of Wurtemburg, by Albanesi, after Hamilton, *printed in colours*
5	·	·	1445	Vincent Lunardi, with his dog and cat, *published by E. Hedges, printed in colours*
4	10	·	1446	Zara, after De Loutherbourg, by Scorodomoff, *printed in colours*
10	5	·	1447	MLLE. COLOMBE, l'ainée, by F. Janinet, after Le Moyne, *printed in colours, fine and very rare*
140	·	·	1448	PROMENADE DE LA GALLERIE DU PALAIS ROYAL, by Debucourt, *printed in colours, very fine*

No. 1449.

1449 PROMENADE DU JARDIN DU PALAIS ROYAL, by Debucourt, *printed in colours, very fine* 235 · ·

[*See* ILLUSTRATION.]

1450 BOX LOBBY LOUNGERS, by T. Rowlandson, after Wigstead, *printed in colours, fine* 14 · ·

1451 Macklin as Shylock, by Newton, after Kitchingman; and Rev. Theophilus Lindsey, by Vendramini, *both printed in colours, and fine* 2 1 3 ·

1452 Mary Isabella, Duchess of Rutland, by A. Cardon, after Mee, *printed in colours* 1 10 ·

1453 Elizabeth, Countess of Derby, by G. T. Stubbs, after H. D. Hamilton; and Clara, by J. Walker, after Rev. W. Peters, *both in red, and fine* 2 2 12 6

1454 Mrs. Abington as Thalia, by Bartolozzi, after Cosway, *proof in red* 2 2 15 ·

1455 Lady Augusta Campbell, by Scorodomoff, after Kauffman; and Jane Shore, by J. Walker, after Russell, *both in red* 2 1 5 ·

1456 Georgiana, Duchess of Devonshire, by G. T. Stubbs; Love and Peace, by C. Townley; and Lady Helen Boyle, by Trotter; all after Cosway 3 6 · ·

1457 Duchess of Cumberland, by J. K. Sherwin, after Cosway; and Master Lambe, by Gillray, after O. Humphry 2 4 · ·

1458 Signora Allegranti, by Bartolozzi, after Cosway; and Signora Rosalba, by Bartolozzi, after Rosalba, *both in red* 2 2 5 ·

1459 Georgiana, Countess Spencer, by Bartolozzi, after Gainsborough; Miranda, by Bartolozzi, after Meyer; and Duchess of Rutland, by Read, after Peters 3

1460 Mrs. Wheatley, by Stanier, after Wheatley, *title pencilled in, fine*

1461 Miss Meredith, by Baldrey, after Gardner, *proof, with title written in*

1462 Henrietta Frances, Viscountess Duncannon, by F. Bartolozzi, after Countess Spencer

1463 The Three Favourite Aerial Travellers: Lunardi, Biggin and Mrs. Sage, by Bartolozzi, after Rigaud, *fine impression*

1464 Signora Baccelli, by Trotter, after O. Humphry; the same, by Albanesi; Miss Brunton, by Bartolozzi, after Cosway; and Mrs. Jordan 4

1465 Mrs. Siddons and Mrs. Hartley, a pair, by and after J. K. Sherwin 2

1466 Princess Mary, by C. Watson, after Hoppner; Mrs. Montagu, by C. Townley, after F. Reynolds; and three others 5

1467 Richard Cosway, by M. Bovi; Mrs. Billington, by Bartolozzi, after Cosway; Miss Brunton, by Bartolozzi, after Cosway; and two small Portraits of Mrs. Siddons 5

1468 Duchess of Devonshire, by W. W. Ryland, after Kauffman, *printed in red, fine*

1469 Conjugal Peace, by T. Burke, after Kauffman, *printed in red*

1470 Maria, by W. W. Ryland, after Kauffman, *printed in red, fine*

FRENCH SCHOOL.

1471	Venus and Cupid, by Demarteau, after Boucher, *in red*		5	.	.
1472	La Mort a révélé le Secret de sa Vie, by Demarteau, after Cochin, *in red*		1	18	.
1473	Cupids, by Demarteau, after Boucher	2	1	15	.
1474	Louis XVI and Marie Antoinette, when Dauphin and Dauphiness, by Demarteau, after Vassé, a pair, *in red*	2	5	17	6
1475	Les Amants Surpris, by P. P. Choffard, after P. A. Baudouin		2	5	.
1476	Les Amours Champêtres, by P. P. Choffard, after P. A. Baudouin		5	2	.
1477	Les Charmes de la Conversation, by Petit; and L'Occasion Fortunée, by Scotin, both after Lancret	2	1	10	.
1478	Le Lorgneur, by Scotin, after Watteau		3	.	.
1479	Mezetin, by B. Audran, after Watteau; La Pollonnoise, by Aubert, after Watteau; and three others, after Watteau	5	3	5	.
1480	Escorte d'Equipages; and three others, all after Watteau	4	1	18	.
1481	The Dead Bird, by Flipart, after Greuze; and A Girl Washing, by Danzel, after Greuze	2	2	15	.
1482	La Belle Villageoise, after Boucher; and six others, after Greuze and Boucher	7	3	7	6

3	12	6	1483	La Santé portée, and La Santé rendue, by Chevillet, after Terburg, a pair 2	Sal
1	9	.	1484	Le Pasteur Complaisant, by Laurent, after Boucher; and five others, after Boucher and Pater 6	
2	2	.	1485	La Relevée, after Jeaurat; Le Camouflet, after Cochin; and four others 6	
1	15	.	1486	La Famille du Fermier, after Fragonard; and five others 6	
1	2	.	1487	Le Cygne Effrayé, after Oudry; Le Jeu des Echecs; and three others 5	
1	18	.	1488	L'Offrande à Venus, by Beauvarlet; and nine others 10	
1	18	.	1489	L'Accordée de Village, by Flipart, after Greuze; and three others 4	
4	4	.	1490	Louis XVI and Marie Antoinette, by M. L. A. Boizot, after L. S. Boizot, a pair; and Marie Antoinette, by Croisey 3	Sol
3	17	6	1491	Mlle. Auretti, full-length, dancing	Ri
2	12	.	1492	Mlle. Auretti, by Scotin; and Mlle. Barbarina, by Glasbach, full-lengths 2	
2	15	.	1493	Louis XV, by Audran, after Gobert, full-length; and Marie Leczinski, Queen of Louis XV, by Chereau, after Vanloo, full-length 2	Par
1	12	.	1494	Marie Leczinski, Queen of Louis XV, by Cars, after Vanloo; and Philip, Infante of Spain, by Balechou 2	

1495 Cardinal de Fleury, by F. Chereau, after Rigaud; and Cardinal R. F. de Beauveau, by Drevet, after Rigaud 2 — 3 17 6

1496 P. L. M. de Maupertuis, after Tournière; Marguerite de Valois, Comtesse de Caylus, after Rigaud; and another, all by Daullé 3 — 2 . .

1497 Hyacinthe Rigaud, by Daullé; and Catherine Mignard, by Daullé, after Mignard 2 — 3 . .

P. DREVET.

1498 Nicolas Lambert, after Largillière; and Cardinal de Vintimille, after Rigaud 2 — 1 16 .

1499 Marie de Laubespine, after Largillière; Madame Desjardins, after Rigaud; and P. N. Couvay, after Tournière 3 — 2 10 .

1500 Marie Serre, after Rigaud; and Louis, Dauphin of France, after Rigaud 2 — 1 10 .

1501 A. Coypel, by Duchange; N. de Largillière, by Dupuis; and Dürer, Titian, Cousin, Sadeler and Bloemaert, by Edelinck 7 — 2 2 .

G. EDELINCK.

1502 Philippe de Champaigne, *fine, slight damage at top right corner* — 2 12 .

1503 John Dryden, after Kneller — 2 15 .

1504 Dionysius Granville, after Beaupoile; Spiritus Flechier, after Rigaud; and G. P. de Maulevrier Langeron, after De la Marc 3 — 1 2 .

2 5 · 1505 Count Kaunitz and Julius Hardouin Mansary, after Rigaud 2

1 3 · 1506 Charles Le Brun, after Largillière

A. MASSON.

9 · · 1507 Anne of Austria, after Mignard (*R. Dumesnil* 11), *fine*

5 10 · 1508 Emmanuel T. de la Tour d'Auvergne, Cardinal Bouillon, after Mignard (*R. D.* 14), *first state, fine*

40 · · 1509 Guillaume de Brisacier, after Mignard (*R. D.* 15), *second state, very fine*

[*See* Illustration.]

3 · · 1510 Cureau de la Chambre, after Mignard (*R. D.* 24), *first state, fine*

2 2 · 1511 Pierre Dupuis, after Mignard (*R. D.* 25), *fine*

1 5 · 1512 Marie de Lorraine, Duchesse de Guise, after Mignard (*R. D.* 32); and Frederick William, Elector of Brandenburgh (*R. D.* 30) 2

3 10 · 1513 Henri de Lorraine, Comte d'Harcourt, after Mignard (*R. D.* 34)

7 10 · 1514 Olivier Le Fevre d'Ormesson (*R. D.* 58), *second state, fine*

J. MORIN.

3 5 · 1515 Pierre Berthier, after P. Champaigne (*R. D.* 44), *second state*; and Cardinal Borromeo, after Champaigne (*R. D.* 45) 2

CHARLES LE TELLIER DE BRIENNE SECRETAIRE DES COMMANDEMENS

No. 1509.

Sabin 1516 Jerome Franck (*R. D.* 52), *second state*; and Philip II of Spain, after Titian (*R. D.* 71) 2 — 5 5 ·

1517 Margaret Lemon, after Vandyck (*R. D.* 62); and Ann Sophia, Countess of Carnarvon, after Vandyck 2 — 1 13 ·
Bolnaghi

R. NANTEUIL.

Parsons 1518 Louis de Bailleul (*R. D.* 27), *second state*; Bernard de Foix; Cardinal Barberin; and another 4 — 1 1 ·

do 1519 Antoine Barberin (*R. D.* 28); Jean Chapelain (*R. D.* 60); and Edouard Molé (*R. D.* 193) 3 — 2 · ·

Daniell 1520 Etienne Jehannot de Bartillat (*R. D.* 32), *first state, fine* — 4 5 ·
W

Sabin 1521 Beaumanoir de Lavardin (*R. D.* 35), *first state* — 3 10 ·
P.

Kennedy 1522 Charles de la Porte, Duc de la Meilleraye, after Justus (*R. D.* 118), *fine* — 17 · ·

Parsons 1523 Louis Phelypeaux de Lavrillière (*R. D.* 123), *third state* — 2 · ·

do 1524 Louis XIV (*R. D.* 162), *large head, tenth state* — 4 · ·

Bolnaghi 1525 Cardinal Mazarin (*R. D.* 174), *first state, rare* — 7 7 ·

Parsons 1526 The same (*R. D.* 182), *fine impression of the only state* — 3 · ·

Rimell 1527 The same (*R. D.* 184), *fine* — 6 2 6

Halliday 1528 Henri de Savoie, Duc de Nemours (*R. D.* 199), *first state, rare* — 3 15 ·

1 3 · 1529 Georges de Scudery (*R. D.* 221), *first state*

2 · · 1530 Philip V of Spain, by Schmidt, after Vanloo

2 2 · 1531 Louis XIV, after Mignard; Pope Alexander VII, after Mignard; François Pinsson, all by Van Schuppen; and Armand de Monchy d'Hoquincour, after Le Febvre, by Grignion 4

C. VERMEULEN.

3 · · 1532 Sebastien Leclerc, French engraver, *proof before all letters, fine*

2 8 · 1533 H. Meyercorn, after Rigaud; Jean de la Quintinie, after Richart; and Joseph Roettiers, after Largillière 3

2 10 · 1534 Philip V of Spain, after Vivien, *fine*

1 2 · 1535 Marguerite Elizabeth de Largillière, by J. G. Wille, after Largillière; Philip Mercier and Family, by and after Mercier; Jacques Sarazin, by Cochin; and Nicolas Vleughels, by Jeaurat 4

1 14 · 1536 Alexandre Saverien, by and after François; Necker, by St. Aubin, after Duplessis; and Buffon, by Vangelisty, after Pujos

1 13 · 1537 Abbé François Gaultier, by Horthenels, after Belle; Jean Polinier, by P. Le Roy; Nicolas Mesnager, J. de Sollisel; Charles Patin, by Masson; and the same, by Le Febvre 6

LINE PORTRAITS PRINCIPALLY BY DUTCH AND ENGLISH ENGRAVERS.

1538 SIR FRANCIS DRAKE, three-quarter length, four Latin lines below, *fine* 19 . .

1539 Archibald, Third Duke of Argyll, by A. Aveline, after A. Ramsay, full-length, *proof before all letters* 2 . .

1540 NELLY GWYNN AND HER TWO SONS, Lords Charles and James Beauclerc, full-length reclining, query by S. Baudet, after Gascar, *very rare* 24 . .

1541 Louise, Duchess of Portsmouth, with her son as Cupid, by S. Baudet, after H. Gascar, *creased down centre, rare* 5 . .

1542 Jane, Duchess of Norfolk, by R. Collin, after Lely 2 12 6

W. J. DELFF.

1543 Amalia, Princess of Orange, after Miereveldt, *fine* 3 3 .

1544 George Villiers, Duke of Buckingham, after Miereveldt 5 . .

1545 Gaspar, Count de Coligny, after Miereveldt, *fine* 6 . .

1546 Ernest Casimir, Count of Nassau, after Miereveldt, *fine* 2 . .

1547 Frederick Henry, Count Palatine, after Miereveldt, *fine* 4 7 6

1548 Frederick Henry, Prince of Orange, after Miereveldt 3 5 .

1549 Ernest, Count Mansfeld, after Miereveldt 2 . .

1550 Maurice, Prince of Orange, after Miereveldt

1551 Charles Louis, Count Palatine, after Miereveldt, *fine*

1552 Sophia Hedwichia, Countess of Nassau, after Miereveldt

1553 William I, Prince of Orange, after C. Visscher

1554 William II, Prince of Orange, aged 9, after Miereveldt

1555 Mary, Duchess of Queensberry, by L. Du Guernier, after Kneller

P. VAN GUNST.

1556 John William Friso and Maria Louisa, Prince and Princess of Orange, after Volders 2

1557 OLIVER CROMWELL, *fine*

1558 John Churchill, Duke of Marlborough, three-quarter length, in armour, *fine*

1559 The same, half-length, *in oval*

1560 Charles, Earl of Peterborough, after Kneller

1561 Eugene, Prince of Savoy

1562 John William Friso, Prince of Orange, after Vaillant; Charles III, King of Spain, after Stanpart; and Louis, Dauphin of France 3

1563 Queen Elizabeth; James I; Charles I; Queen Anne, after Kneller; and George, Prince of Denmark 5

bin	1564	Charles II; James II; Queen Anne, when Princess of Denmark; and George, Prince of Denmark 4	1	7	6
bin P	1565	George I; the same, different print; George II; Caroline, Queen of George II, after Kneller; and the same, *different print* 5	1	.	.
lfers	1566	Jane Goodwin, Lady Wharton; Arthur Goodwin; Mary Smith, Lady Carye; and Philadelphia and Elizabeth Wharton; all after Vandyck 4	1	.	.
lo	1567	Lucy Percy, Countess of Carlisle; Anne, Countess of Chesterfield; Patrick, Lord Chaworth; and William, Viscount Grandison; all after Vandyck 4	1	.	.

H. HONDIUS.

nedy	1568	Anne of Austria, Queen of Louis XIII	2	.	.
ray	1569	Queen Elizabeth, *fine*	5	.	.
ton	1570	Ernest Casimir, Count of Nassau	1	5	.
ton	1571	Philip William, Prince of Orange	1	.	.
do	1572	William Louis, Count of Nassau	1	.	.

W. HONDIUS.

in P.	1573	William, Count of Nassau, after Mytens; and William, Lord of Leck, after E. van der Maes 2	3	15	.
ton	1574	Louise, Duchess of Portsmouth, after Lely, by E. Le Davis, *fine*	3	15	.

J. MULLER.

3	7	6	1575	Albert, Archduke of Austria, after Rubens, *fine*	Mc Donal
3	12	6	1576	Ambrose Spinola, after Miereveldt, *fine*	Daniell
8	5	·	1577	Christian IV of Denmark, after P. Isacks	Sabin
2	·	·	1578	Henry, Duke of Beaufort, by Picart, large head, *in oval*	Jack

P. VANDERBANC.

1	8	·	1579	George, Earl of Cromarty, when Viscount Tarbat, after J. B. de Medina; and John Erskine, Earl of Mar, after W. Hassell 2	Peff
1	1	·	1580	Admiral Sir Thomas Allan, after Kneller, *fine*	Read
	10	·	1581	The same, *printed on silk*	Hest
4	7	6	1582	Archibald, Earl of Argyll, after J. B. de Medina	Peffe
1	5	·	1583	John Cotton Bruce, after Kneller, large head, *in oval*	Sabin
2	10	·	1584	General Thomas Dalyell or Dalziel, after D. Patton, *scarce*	Arthu
	12	·	1585	Sir Edmondbury Godfrey, large head, *in oval*	Leste
2	7	6	1586	Sir Edmondbury Godfrey, *small plate*; Sir George Mackenzie; and Sir William Temple, after Lely 3	Peff
11	10	·	1587	WILLIAM, DUKE OF HAMILTON, after Kneller, *fine*	Sabin
4	15	·	1588	Richard, Lord Maitland, after Kneller	Peffe

1589	Alexander, Lord Murray, after Kneller		5	.	.
1590	Thomas, Earl of Ossory, after Lely; and William, Lord Russell, after Kneller	2	1	5	.
1591	Frederick, Duke of Schomberg, after Kneller, *fine*		3	.	.
1592	The same, after Kneller		2	.	.
1593	Thomas Tenison, Archbishop of Canterbury, after Beale; and Thomas Lamplugh, Archbishop of York, after Kneller	2	1	10	.
1594	Rev. George Walker, Governor of Londonderry, after Kneller, *fine*		6	.	.
1595	Robert, Earl of Yarmouth; Mary II, after Kneller; and William, Duke of Queensberry, after Kneller, *damaged*	3		15	.

J. VANDEVELDE.

1596	OLIVER CROMWELL, with P.R.O.C. at the four corners, *fine and very rare*		12	10	.

C. VAN DEN QUEBOREN.

1597	William III and Queen Mary, when Prince and Princess of Orange, both after Honthorst, a pair	2	5	10	.
1598	John and Cornelius de Witt, *large plate, with vignette of their execution below, fine*		5	.	.

END OF SALE.

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1914
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CATALOGUE

OF

ETCHINGS

by Old and More Modern Masters,

INCLUDING

THE PROPERTY OF LADY BINNING of Mellerstain, Kelso, N.B.
(from the Collection of the late Mr. George Salting),

COMPRISING

SUPERB ETCHINGS BY REMBRANDT VAN RIJN,

consisting of EXCEEDINGLY CHOICE IMPRESSIONS OF THE LANDSCAPE WITH A SPORTSMAN, LANDSCAPE WITH A MAN CARRYING MILK-PAILS, LANDSCAPE WITH A MAN DRIVING A FLOCK OF SHEEP, CANAL WITH A LARGE BOAT, AND OTHER FINE ETCHINGS; also

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OF

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by Old and More Modern Masters,

TOGETHER WITH

ENGRAVINGS IN MEZZOTINT AND LINE.

MODERN ETCHINGS.

UNFRAMED.

ANDREW F. AFFLECK.

LOT				
1	Toledo, *signed*	1	1	15

FRANK BRANGWYN.

2	Old Houses, Ghent (*No.* 64), *signed*	1	5	
3	Browning's House, Venice (*No.* 197), *signed*	1	6	10
4	Gateway, Avila, *signed*	1	3	15
5	Genoa, *signed*	1	10	10

D. Y. CAMERON.

6	Perth Bridge (*Rinder* 28); and Arran (*R.* 43)	2		2
7	Old Houses on the South Side of Rotten-row, Glasgow (*R.* 108); and The Corner of Rotten-row and Taylor Street (*R.* 109)	2	1	12
8	The Lion and the Unicorn (*R.* 427), *the frontispiece to the catalogue, signed*	1	4	5

ALBANY E. HOWARTH.

9 Roslyn Chapel, *signed* 1

SIR FRANK SHORT.

10 The Entrance to the Meuse (*Strange* 93), *signed* 1

11 Another impression, *signed* 1

J. McN. WHISTLER, &c.

12 Chelsea Bridge and Church (*W.* 85); A Norman Village, by D. Y. Cameron, *unsigned*; and another 3

The Property of a Gentleman.

A. D. VAN ANGEREN.

13 The Mooring Post, *signed*; and Aux Environs de Menton, by R. Appian 2

REGINALD E. J. BUSH.

14 The Gentle Art of Fishing, *signed*; and A Bacchante, by T. Sturge Moore, *initialled* 2

E. W. CHARLTON.

15 After Rain; and Les Dons du Diable, by F. Carter, *both signed* 2

JOHN COPLEY.

16 Dawn, Pisa; and Nemi, *lithographs, signed* 2

HESTER FROOD.

17 Der Lange Jan, *signed* 1

PERCIVAL GASKELL.

16 On the Wye; and Lake Garda, *mezzotint, both signed* 2

ETHEL GABAIN.

19 The Revellers; and Caprice, *lithographs, signed* 2

MARTIN HARDIE.

20 High Noon in the Boatyard, Rye; and Martello Towers, *both signed* 2

W. LEE HANKEY.

21 Moonlight, *printed in green*; and a Sussex Mill, and a Landscape, by Edgar L. Patteson, *all signed* 3

C. JACQUE.

22 La Lisière du Forêt 1

A. LEGROS.

23 Repas du Voyageur, *signed* 1

E. LUMSDEN.

24 Holy River, Benares, *signed* 1

D. S. MACLAUGHLAN.

25 The Towers, San Gemignano; and Auxerre, by P. F. Gettin, *both signed* 2

LOUIS ORR.

26 Pont Neuf, Paris, *signed* 1

D. I. SMART.

27 The Viaduct; and Porto del Popolo, Rome, *both signed* 2

H. MULREADY STONE.

28 Shepherd Market, Mayfair, and Fish Market, Copenhagen, *both signed* 2

JAN STRANG.

29 Archway, St. Peter's, Rome; and Place du Centre, Morlaix, *both signed* 2

WILLIAM STRANG.

30 Despair, *signed* 1

HERMAN A. WEBSTER.

31 Old Houses on the Quai, Paris, *signed* 1

32 Der langer Franz, Frankfort, *signed* 1

33 Another impression of the same 1

J. A. McN. WHISTLER.

34 La Mère Gérard (*Wedmore* 9) 1

FRAMED.

MUIRHEAD BONE.

35 The Great Gantry, Charing Cross (*Campbell Dodgson* 203), *signed* 1

SIR CHARLES HOLROYD.

36 Nymphs by the Sea, and On the Downs, by W. Lee-Hankey; and Old House, St. Malo, by C. Maresco Pearce, *all signed* 3

D. Y. CAMERON.

37 A Venetian Convent (*Rinder* 207), *signed* 1

38 D. Y. Cameron. Illustrated Catalogue of his Etched Work, by Frank Rinder, *no.* 187 *of special edition* 1912

AXEL H. HAIG.

39 St. Mark's, Venice, *signed, unframed* 1

D. S. MACLAUGHLAN.

40 The Ponte Vecchio, Florence, *signed*; and another by 'sGravesande, *unframed* 2

FRAMED.

ANDREW F. AFFLECK.

41 Chateau d'Amboise, *signed* 1

42 Amsterdam, *signed* 1

AXEL H. HAIG.

43 St. Mark's, Venice (interior), *signed* 1

W. TYNDALE.

44 Water-colours. A Windmill, with haystacks, etc. $4\frac{1}{2}$ *in. by* $6\frac{1}{2}$ *in.*; and A Church and Village, with pond in foreground, $9\frac{1}{2}$ *in. by* $13\frac{1}{2}$ *in., both signed* 2

AXEL H. HAIG.

45 Wisbech; and Venice, *both signed* 2

UNFRAMED.

M. A. BAUER.

46 A Pasha; Orientals; and Akhbar's Tomb, *all initialled* 3

FRANK BRANGWYN.

47 THE MONUMENT, LONDON (*No.* 200), *signed* 1

48 SANTA MARIA FROM THE STREET (*No.* 110), *signed* 1

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ZOAN ANDREA.

49 An Ornamental Design (*Pass.* 52)

CLAUDE LORRAINE.

50 Landscape with shepherd and shepherdess (*Dumesnil* 21)

W. HOLLAR.

51 Views on the Rhine, etc.; *from the collection of Sir Seymour Haden* 12

MARC ANTONIO RAIMONDI.

52 Man carrying the base of a column (*Bartsch* 476)

53 Nymph and Young Man with Cupid (*B.* 252), *rare*

54 "Amadeus, Austeritas, Amititia, Amor" (*B.* 355), *with the ornamental border, rare*

REMBRANDT VAN RHYN.

55 Abraham entertaining the Angels (*Wilson* 36), *very fine, with burr*

56 Abraham's Sacrifice (*W.* 39), *fine, with large margin*

57 TRIUMPH OF MORDECAI (*W.* 44), *very fine, with burr*

58 Baptism of the Eunuch (*W.* 103)

59 St. Jerome seated near the Trunk of an Old Tree (*W.* 108), *fine impression of the second state*

No. ~~64~~ 63.

60 BEGGARS AT THE DOOR OF A HOUSE (*W.* 173), *very fine, with good margin*

61 LANDSCAPE WITH A SPORTSMAN (*W.* 208); *from the Cambridge Museum and other collections, fine, a border line has been drawn in ink*

[*See* ILLUSTRATION.]

62 LANDSCAPE WITH MAN CARRYING MILK-PAILS (*W.* 210), *early impression of the second state, with burr*

63 LANDSCAPE WITH A MAN DRIVING A FLOCK OF SHEEP (*W.* 221), *very fine impression of the second state*

[*See* ILLUSTRATION.]

64 A CANAL WITH A LARGE BOAT (*W.* 233), *very fine, with good margin*

A. WATERLOO.

65 Elijah fed by the ravens; and Departure of Hagar, *both very fine* 2

66 Village on a hill; and River with a little wooden bridge, *both fine* 2

DRAWINGS.

T. STOTHARD, R.A.

67 Designs for "The Pocket Atlas," etc., on two mounts 13

68 Designs for a Pocket Almanac 8

69 Similar Designs, *in colours* 10

70 Similar Designs, *in colours* 10

71 Illustrations to the Novelist's Magazine, Bell's British Poets, etc., 14 drawings and one engraving 15

72 Designs for a Pocket Almanac, 24 drawings, on 12 sheets, and Title 13

73 Various Designs, *some in colours* 21

SIR D. WILKIE.

74 Pen-and-ink Sketches 10

75 The First Ear-ring, and other Sketches, *in a small portfolio* 9

DRAWINGS BY OLD MASTERS.

76 F. Zurbaran. A Saint with attendant monks and nuns

77 A. Canaletto. An Al Fresco Feast, *signed*

78 Guercino. Christ disputing with the Doctors

79 P. da Cortona. Distribution of Alms

80 Correggio. The Virgin in the clouds, and other Studies

81 Ercole Grandi. The Betrayal of Christ; *from the Bale and other collections*

82 B. Barbatelli (Poccetti). The Virgin Fainting, part of a design for a crucifixion

83 F. Vanni. The Coronation of the Virgin; *from the Esdaile, Lawrence and other collections*

84 Guardi. The Courtyard of a Mansion

85 F. Boucher *(after)*. Girl feeding Poultry

ENGRAVINGS.

86 Hawking; Portrait of Fleming of Barochan, by C. Turner, after J. Howe, *open-letter proof, framed*

87 Rinaldo and Armida, by F. Bartolozzi, after A. Kauffman, and The Death of Clorinda, *a pair of ovals, in red, framed* 2

88 A Child, *circle*; and another, by Bartolozzi, *framed* 2

89 Etiam Amor; and Cupid Sleeping, by W. W. Ryland, after A. Kauffman, *a pair of circles, in red, framed* 2

90 Venus presenting the Cestus to Juno, by Bartolozzi, after Cipriani; and Nymphs adorning the Statue of Priapus, *a pair of circles, in red, framed* 2

91 A Girl feeding Swans; and a Shepherdess, *a pair of ovals, in red, framed* 2

92 Views of Calcutta, Pyramids of Cairo, Abha in Abyssinia, Samaryut, Calaat and Ramisseram, by Havell, after H. Salt; and two other Views, by Havell, after Fraser, aquatints, *in colours* 8

93 W. WARD. LOUISA, by and after W. Ward, *oval, in brown* 8 10

94 The Evening Walk, by and after J. R. Smith, *in brown, cut to the circle* 4 5

95 The French Fire-side, by P. W. Tomkins, after C. Ansell, *oval, in brown* 4 . .

96 The Young Fortune Teller, by C. W. White, *printed in colours, cut to the circle* 9 . .

97 Appointment, *oval, printed in colours* 6 5

98 Delia, by G. T. Stubbs, after J. Grassi; and Silvia, by the same, *ovals in brown* 2 2 8

99 Lavinia, by J. R. Smith, after S. Shelley; and Expectation, *both ovals, in brown* 2 1 13

100 Music, by F. Bartolozzi, after J. B. Cipriani; others by the same, etc., *all cut to the engraved surface* 9 5 . .

101 The First Kiss of Love, by F. Bartolozzi, after J. B. Cipriani, *in brown*; and four others, *all ovals, in red* 5 4 15

102 Maria Theresa Charlotta, *small oval, printed in colours*; etc. 7 2 5

103 Scrap Book, containing Fancy Subjects, by F. Bartolozzi and others, *some ovals and circles, in red and brown*; The Progress of a Midshipman, by G. Cruikshank, set of eight aquatints; Oriental Costume Plates, *in colours*; etc. 66 15 10

104 Scrap Book, containing Fancy Subjects, including Study and Composition, by R. S. Marcuard, after J. B. Cipriani, a pair, *circles, in red*; Rosalind, by T. Cheesman, *open-letter proof, in brown*; others by F. Bartolozzi, etc.; Mezzotints published by Caringtон Bowles; Etchings and Woodcuts, by early artists; Foreign Portraits, etc. 62 8 10

105 Scrap Book, containing a Collection of Views of the Field of Waterloo, mostly aquatints, *many in colours*; Newspapers relating to the Duke of Wellington, etc. 100 4 . .

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COLLECTION OF MILITARY PRINTS AND PORTRAITS

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of Calverly House, Leeds.

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106 The Death of Major Pierson, by A. Kessler, after J. S. Copley; The Death of Sir R. Abercromby, by F. Legat, after T. Stothard, *open-letter proof*; The Battle of Alexandria, by J. Mitan and C. Turner, after Lieu Willermin; etc. 7

107 Battle of the Pyrenees, by H. Moses and G. Lewis, after J. M. Wright; The Sortie made by the Garrison of Gibraltar, by W. Sharp, after J. Trumbull; Battle of Waterloo, by P. Velyn, after M. J. van Bree; etc. 5

108 The Conquest of Seringapatam, by J. Vendramini, after R. K. Porter, a set of three, *with key-plate*; etc. 8

109 The Life Guards' Band passing in Review, by J. Harris, after H. Marten, *printed in blue and black*; The Military Review: The Camp at Chobham, by E. Walker, *coloured lithograph*; The Battle of Alma, by the same, *coloured lithograph*; etc. 6

110 Military Uniforms of Various English Regiments, *lithographs*; Portraits of Royalty, etc. in uniforms, by different engravers, etc., *in a portfolio* 41

111 Drawings. Chobham Camp: 42nd Highlanders, *in water-colours*; and another of a Field Gun 2

112 The Boats of the Sloop "Procris" capturing six French Gunboats off the Coast of Java, by C. Rosenburg, after W. J. Huggins; The Capture of the Spanish Slave Brig "Midas" by H.M. Schooner "Monkey," by E. Duncan, after the same: etc. 4

113 Naval Uniforms, by Merke, after Rowlandson, *some in colours and duplicates* 18

114	Mezzotints, *published by Carington Bowles and R. Sayer*: Archery; The Artillery Driver; Polly's Lamentation; etc.	4	1		
115	Dutch and other Costume Plates, *all in colours*	12	2	7	6
116	P. L. Debucourt. Anglais en habit habille; Promenade au Bois de Vincennes; and Le Tailleur, *all in colours*	3	3	5	
117	P. L. Debucourt. La Course Anglaise, after C. Vernet; Joly, Acteur du Vaudeville; *both in colours*; A Promenade; etc.	5	7	5	
118	Le Gascon à Londres, by P. M. Alix; Une heure de retard pour le concert; Voila les Anglais; Aquatints, *in colours*, etc.	6	3		
119	French Caricatures, etc. relating to Napoleon, *all in colours*	12	5	5	
120	French Caricatures, Costume Plates, etc., *mostly in colours*	40	9		
121	A similar lot	36	4	10	
122	A similar lot	33	8	15	
123	A similar lot	39	7	15	
124	A similar lot	45	5	10	
125	A similar lot	35	5	15	
126	French Costume Plates, etc., *all in colours*	36	5	5	
127	A similar lot, *mostly in colours*	42	1	15	
128	French Military Caricatures, *all in colours*	20	4		
129	Humorous and Political Caricatures, etc. by Cruikshank, Bretherton, O'Keeffe, and others, *mostly in colours*	57	4	10	
130	A similar lot, by Woodward, Dighton, "H. B.," H. Heath, and others, *mostly in colours*	47	2		
131	A similar lot	56	2		
132	A similar lot	55	2	10	
133	A similar lot	47	3		
134	A similar lot	60	2	10	
135	A similar lot	55	2	10	
136	A similar lot	41	5	5	
137	A similar lot	78	3	15	

138 Humorous Caricatures, *published by G. S. Tregear, mostly lithographs, all in colours* 32

139 Military Caricatures and Subjects, *all in colours* 18

140 T. Rowlandson. A Collection of Small Illustrations to Various Works, etc., *mostly aquatints in colours* *a parcel in a portfolio*

141 T. Rowlandson. Humorous Prints, Caricatures, etc., *mostly in colours* 53

142 T. Rowlandson. A similar lot 31

143 T. Rowlandson. A similar lot 38

144 T. Rowlandson. A similar lot 63

145 T. Rowlandson. A similar lot 62

146 T. Rowlandson. A similar lot 49

147 T. Rowlandson. Military Caricatures and Subjects, *some aquatints in colours, in a portfolio* 10

148 T. Rowlandson. Various Views, *mostly aquatints, many in colours* 23

149 T. Rowlandson. Sports and Pastimes, *mostly in colours*; Reproductions; etc. *a parcel in a portfolio*

150 Scrapbook, containing a collection of Caricatures by H. B., *all in colours* 50

151 J. Gillray. A Collection of Humorous and Political Caricatures, *mostly in colours, in a small portfolio* 114

152 Scrapbook, containing a collection of Caricatures, by Rowlandson, H. Bunbury, H. Heath and Woodward, *all in colours* 132

153 A Lady in waiting; The Honey Moon; The Slip; The Young Sweep in Love; "The Pretty Water-woman," and others, *from the small series of mezzotints published by Carington Bowles*; etc., *some in colours* 17

154 Historical Prints; Views of Executions; Book Illustrations; Caricatures; etc. *a parcel in a small portfolio*

155 Raphael. The Flight into Egypt, *a drawing, in brown wash; from the Benjamin West collection* 1 . .

156 Sans débrider, by J. Jacquet, after Meissonier, *remarque proof*; and Lady Hamilton, by E. Wehrschmidt, after Romney, *signed proof* 2 2 . .

157 The Holy Family, by Earlom, after Rubens; and The Virgin teaching the Infant Jesus, after C. Maratti, by Taessaert, *printed in colours* 2 1 3

158 Young Burns at the Grave of his Father, by Bate, after A. Buck; and The Father's Delight, by Meyer, after Derby, *printed in colours* 2 2 17 6

159 Lord Hill, by Wright, after Dawe; and Bishops Farrar, Cranmer, Ridley and Hooper, *printed in colours* 5 1 . .

160 Tenderness and Discipline, by R. Cooper, after H. Corbould and Mythological Subjects, by H. Thielcke 8 1 . .

161 Earl of Eldon, by G. T. Doo, after Lawrence; William Pitt, Viscount Melville, Marquis Wellesley, and C. J. Fox, by C. Young; and two others 7 2 10

162 The Pointers, by J. Scott, after M. T. Ward; Thomas Oldaker, by R. Woodman, after B. Marshall, *reprint*; and nine others, by Bartolozzi, etc. 11 1 8

FRAMED.

J. M. W. TURNER.

PLATES FROM THE "LIBER STUDIORUM"; *all the impressions have good margins under the mounts.*

163 Basle, by C. Turner (*Rawlinson no.* 5), *third state* 1 15

164 Lake of Thun, Switzerland, by C. Turner (*R.* 15), *first state* 8 . .

165 Coast of Yorkshire, by W. Say (*R.* 24), *third state* 1 10

166 London from Greenwich, by C. Turner (*R.* 26), *second state* 2 . .

167 Peat Bog, Scotland, by G. Clint (*R.* 45), *fifth state* 4 . .

168 Chain of Alps from Grenoble to Chamberi, by J. M. W. Turner (*R.* 49), *proof*

169 Solway Moss, by T. Lupton (*R.* 52), *third state*

170 The Source of the Avernon in the Valley of Chamouni, Savoy, by J. M. W. Turner (*R.* 60), *third state*

171 Bonneville, Savoy, by H. Dawe (*R.* 64), *second state*

172 Ben Arthur, Scotland, by T. Lupton (*R.* 69), *third state*

The Property of Mrs. Stacy,

of Garmouth.

173 Baxter colour prints. Jenny Lind, *framed*; The Bride, and six others 8

174 Nymphs and Infant Bacchus, and companion, a pair, *circles, printed in colours, framed* 2

175 Henry and Emma; and Edwin and Angelina, by Marcuard, after Stothard, a pair, *ovals, printed in colours on silk, framed* 3

176 Damon and Phoebe, *circle, printed in colours, framed*

177 Venus and Cupids, by F. Bartolozzi, after J. B. Cipriani, *printed in colours, framed*

178 Silvia and her dying fawn; and The Pilgrim, *printed in colours, framed* 2

179 The Itinerant Potter, *printed in colours, framed*

180 The Three Holy Children, by P. Simon, after Rev. William Peters, *printed in colours, framed*

181 King Henry II and the Fair Rosamond, by F. Bartolozzi, after J. B. Cipriani, *printed in colours, framed*

182 The Fortune Teller, by F. Bartolozzi, after Emma Crewe, *printed in colours, framed*

183	The Blind Beggar of Bethnal Green, by Chapman, after H. Bunbury	1	10
184	Nature, by M. Bovi, *printed in colours, framed*	1	10
185	Foxhounds, by W. Ward, after G. Morland, *printed in colours*; and The Woodman, after Barker, *in brown, framed* 2		10
186	Nymphs sacrificing to Love, and companion, a pair, *ovals, framed* 2	1	10
187	Cupid's Pastime, by Picot, after Zuccarelli; and another, *circles, framed* 2		10
188	Nymphs after bathing, by F. Bartolozzi, after J. B. Cipriani, *in red*; The Merry Wives of Windsor, *in red*; and another, *oval, in brown, framed* 3	1	10
189	The Duel between Sir Andrew Aguecheek and Viola, by Knight, after Bunbury, *in brown*; Isabella and Theodore, and companion, *in colours, framed* 3	1	. .
190	A pair of water-colour drawings of Yachts and Fishing Fleet, *framed* 2	2	. .
191	A View of Blackfriars Bridge and of St. Pauls; Interior of St. Pauls and Westminster Abbey, by and after Havell, *aquatints, printed in colours* 3	1	7
192	The Quadrant, Regent Street; and Regent Street from Piccadilly, *aquatints, printed in colours, cut* 2	9	. .
193	North-East View of the New General Post Office, by Pollard, *aquatint, printed in colours, cut*	4	10
194	Southwark Iron Bridge; and North-East View of Westminster Abbey, *aquatints, printed in colours, cut* 2	1	15
195	Vue de la Ville de Marseille, *aquatint*; and two other views 3		6
196	Drawing of a Fisherman, *in red chalk*; and another of a Peasant Woman 2		18
197	Drawings. Vallée d'Argeles; Tarbes; and The Winter Garden at the Marquis of Hertford's House, Regent's Park 3		8

UNFRAMED.

M. A. BAUER.

198 Mecca Pilgrims, *initialled*

199 Queen of Sheba, *third impression, initialled*

200 Elephants in Hyderabad; and Palace of Fatehpur, Sikri, *both initialled* 2

SIR FRANK SHORT.

201 London from Greenwich, after P. de Wint (*Strange*, 260), *mezzotint, signed*

202 Road near Oxford, after P. de Wint (*S.* 270), *second state, mezzotint, signed*

203 The Lifting Clouds (*S.* 231), *mezzotint, signed*

204 A Slant of Light in Polperro Harbour (*S.* 228), *mezzotint, signed*

205 Moonrise, Ramsgate (*S.* 252), *mezzotint, signed*

206 The Roman Canal; and The Snowdrift (*S.* 261 *and* 262), *both signed, a pair* 2

ANDERS ZORN.

207 Nouvelle Chanson, *signed*

208 Chanson en Famille, *signed*

209 A Letter, *signed*

210 Ida, *signed*

211 Frightened, *signed*

212 Wet, *signed*

MUIRHEAD BONE.

213 Portrait of himself, frontispiece to catalogue of his works; and In Stirling Castle, by D. Y. Cameron (*Rinder*, 302) 2

MODERN ETCHINGS.

E. BÉJOT.

214 The Seine, Paris, *signed*; and Sunset after Storm, by F. Focillon, after J. Dupré, *remarque proof* 2

D. Y. CAMERON.

215 The Devil's Hole, *signed*

J. B. C. COROT.

216 Environs de Rome (*Delteil*, 6), *third state*

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217 Somerset House, *signed*

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218 Gateway, Glasgow University (*No.* 27), *signed*

219 St. Hilaire, Poitiers (*No.* 33), *signed*

AXEL H. HAIG.

220 Salamanca, *signed*

ALBANY E. HOWARTH.

221 Rue Damiette, Rouen; and West Door, Rochester, *both signed* 2

222 La Grosse Horloge, *signed*

223 Loading Hay; and Gourock, *both signed* 2

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224 Le Fumeur, *signed*

225 The Fisherman, *signed*

226 On the Hearth

WALTER JAMES.

227 A Moor, *signed*

A. LEPERE.

228 Coucher de Soleil ; and The Shower, *both signed* 2

229 Returning from Greenwich, *signed* ; and Minding Geese, by Eugene Fornet, *remarque proof* 2

JAMES McBEY.

230 Runsdorp, *signed*

D. S. MacLAUGHLAN.

231 Pavia, *signed*

C. MÉRYON.

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65 Lord Kitchener; and The Absent-Minded Beggar, *photogravure*, after R. Caton Woodville, *both signed* 2

FRANCIS DODD.

66 An Old Woman Sweeping, *signed*

COL. R. GOFF.

67 The Grand Canal, Venice, *signed*

KROSTEWITZ.

68 The Brook; Close of Day, after Corot, *both signed*; and another 3

PERCY THOMAS.

69 Shipping Scene, *signed* 2

WILLIAM WALKER.

70 Blackfriars Bridge, *signed* 10

ETCHINGS AFTER J. L. E. MEISSONIER.

A. BLANCHARD.

71 The Connoisseur, *remarque artist's proof* 7

V. BARBOTIN.

72 The Trumpeter, *remarque proof* 1 6

E. CHIQUET.

73 Bowls, *remarque proof* 14

74 La Rixe, *remarque proof* 1 15

75 L'Ecrivain, *remarque proof* 1 6

76 Le Liseur Blanc, *remarque proof* 1 4

77 The same, *remarque proof* 1 4

78 The Painter, *remarque proof* 1 8

HENRI FION.

79 Le Chanson, *remarque artist's proof* 18

C. COPPIER.

80 Napoléon et Ses États-Majors, *on vellum, signed*; and Le Petit Déjeuner, *remarque proof* 2 9

ACHILLE JACQUET.

81 The New Picture, *remarque proof*

82 L'Ordonnance, *remarque proof*

JULES JACQUET.

83 Sous le Balcon ; and Mauvaise Humeur, *remarque proofs* 2

84 The Musketeer, *remarque proof*

85 The Cavalier, *remarque proof*

86 The Vedette ; and Charity, *remarque proofs* 2

87 The Flute Player ; and The Poet, *remarque proofs* 2

88 The Smoker ; and Après Diner, *remarque proofs* 2

89 Bons Amis, *remarque proof*

90 A Game of Bowls, *remarque proof*

91 L'Arrivée des Hotes, *remarque proof*

92 Petit Poste de Grande Garde, *remarque proof*

A. LAMOTTE.

93 Napoléon et ses États-Majors, *remarque proof*

ARMAND MATHEY.

94 Partie des Cartes, *remarque proof*

E. RODRIQUEZ.

95 Le Vin du Curé ; and Le Bravo, *remarque proofs* 2

L. RUET.

96 The Stirrup Cup ; and Le Voyageur, *remarque proofs* 2

97 Les Renseignements ; Sans Debrider ; and The Author, *remarque proofs* 3

98 At the Inn; Napoleon at Malmaison, *remarque proof*; and another 3

99 Napoleon, 1814, *on vellum*; Le Liseur, by J. Jacquemart; and another, by Ruet, after Leloir, *all signed* 3

ETCHINGS AFTER W. DENDY SADLER.

100 Health to his Majesty, by J. Dobie; and The Butler, by C. H. Boucher, *remarque artists' proofs* 2

101 The Way of the Sun; and "After Dinner Rest Awhile," by James Dobie, *remarque artists' proofs* 2

102 Wedding Bells, by J. Dobie; and The Landlord, by C. H. Boucher, *remarque artists' proofs* 2

103 The Bachelor; and The Spinster, by C. O. Murray, *remarque artists' proofs* 2

E. GILBERT HESTER.

104 Honeymoon, after Mulready Stone, *remarque artist's proof*; Storm Girt Coast, after Reginald Smith; His First Birthday, after Fred. Morgan; another, after Arthur Drummond; Soft Persuasion, after Arthur G. Elsley; and Plaintive Duet, after W. H. Trood, *photogravures, signed* 6

C. BEAUVERIE.

105 The Goatherds, after Corot, *etching*; Vain Courtship, after Sir L. Alma Tadema; Mark Over, after Frank Paton; His First Birthday, after Fred. Morgan, *photogravure, signed, 2 copies*; and Ivy, by Sir Hubert von Herkomer, *signed* 6

F. LAGUILLERMIE.

106 Lords Bedford and Bristol, after Vandyck, *on vellum, signed*; and The Cavillers, by Jules Jacquet, after A. A. Lesrel, *remarque proof* 2

ARMAND MATHEY.

107 Miss Haverfield; and Mme. Henrietta de Bourbon, *both on vellum, signed* 2

108 Mrs. Robinson as Perdita; and Madame Adelaide, *remarque proofs* 2

109 Squire and Mrs. Hallett, *on vellum, signed*; and Mrs. Hallett, *remarque proof* 2

JEAN PATRICOT.

110 The Hon. Mrs. Stanhope; and Master Hare, *both on vellum, signed* 2

SAMUEL COUSINS.

111 Duchess of Devonshire, after Sir Joshua Reynolds, *proof before all letters, signed, framed*

[*See* Illustration.]

112 Lady Caroline Montagu, after the same, *proof before all letters, signed*

113 Lady Anne Fitzpatrick, after the same, *proof before all letters, signed*

114 Countess Spencer and Lord Althorp, after the same, *proof before all letters, signed*

115 Simplicity, after the same, *proof, signed*

116 Princess Sophia, after the same, *proof before all letters, signed*

117 Countess Spencer, after the same, *proof*

118 The Strawberry Girl, after the same, *proof before all letters, signed*

119 Zeyra, after Lord Leighton, *artist's proof*

120 Lavinia, Countess Spencer, after Sir T. Lawrence, *proof before all letters, signed*

121 Lady Dover and Child, after Sir T. Lawrence

122 Benedicta, after Frank Dicksee, *artist's proof*; and Portrait of Sir Thomas Lawrence 2

No. 111.

123 The Minuet, after Sir J. E. Millais, *artist's proof* 5

124 The Princes in the Tower, after the same, *artist's proof* 2 15

125 Pomona, after the same, *artist's proof, before all letters* 2 . .

126 The same, *artist's proof, with the name of painter and engraver and the publication line* 12

127 "CHERRY RIPE," after the same, *artist's proof* 13

128 "Yes or No," after the same, *artist's proof*

129 "New Laid Eggs," after the same, *artist's proof* } 5

130 The Duchess of Rutland, after G. Sanders; and Pope Pius VII, after Sir T. Lawrence 2 5 10

131 Lady Evelyn Leveson-Gower and the Marquis of Stafford, after Sir Edwin Landseer, *signed proof* 5

132 The Rt. Hon. J. Wilson Croker, *proof*; and The Earl of Durham, after Sir T. Lawrence 2 5

133 William Shakespeare, *proof before all letters*; Lady Hamilton as The Spinster, after Romney, *mezzotint in colours*, and Miss Abbott, after Downman, *photogravure* 3 2 15 .

Another Property.

MODERN ETCHINGS.

134 D. Y. Cameron. An Illustrated Catalogue of his Etched Work, by F. Rinder, one of 200 copies, special edition, 1912 8 10

M. A. BAUER.

135 A Procession, *initialled* 5 . .

136 A Harem, *initialled* 5 . .

137 A Punishment; and a Wedding Party, Cairo, *both initialled* 5 . .

138 A Hindoo Temple, *initialled* 4 . .

139 Akhbar's Tomb, *initialled* 3 7 6

140 On the Ganges; and Orientals, *both initialled*

141 Fantasy, *initialled*

142 ENTRANCE TO A MOSQUE, *signed*

JAMES McBEY.

143 Boat Building, Vinaroz, *signed*

144 Edam, *signed*

145 Log-yard, Hoorn, *signed*

146 Boys Fishing, *signed*

147 Old Torry, Aberdeen, *signed*

148 Point Law, Aberdeen, *signed*

149 On the Tathran, *signed*

FRANK BRANGWYN.

150 The Bridge at Alcantara, *No.* 156, *signed*

ALBANY E. HOWARTH.

151 Blue Mosque, Cairo, *signed*

152 Stirling Castle; and Poole, Dorset, *both signed* 2

153 Richmond Castle; and Old House, Rue St. Romain, Rouen, *both signed* 2

154 Corfe Castle, *No.* 1 *mezzotint*; and St. William's College, York, *both signed* 2

FRANK BRANGWYN.

155 Browning's House, Venice (*Fine Art Society Catalogue*, 197), *signed*

D. Y. CAMERON.

156 The Old "Revenge" (*Rinder* 50), *large plate, with the publication line, signed*

157 Holyrood (*R.* 231)

158 My Little Lady of Luxor (*R.* 407), *signed* 5 10

159 An Egyptian Mirror (*R.* 408), *signed* 5 . .

FRAMED.

160 Old Age (*R.* 84), *signed* 13 . .

161 Paoli Salviati (*R.* 208), *signed* 12 . .

162 Tintoret's House (*R.* 209), *signed* 11 . .

163 Newgate (*R.* 300), *signed* 12 . .

164 MAR'S WORK, STIRLING, *No.* 2 (*R.* 386), *signed* 16 10

165 Rameses II (*R.* 406), *first state, signed* 6 10

166 The Desert (*R.* 410), *signed* 17 . .

167 Amboise (*R.* 352); Arran (*R.* 43); and A Norman Village (*R.* 359), *all unsigned* 3 10

168 Winchester Cathedral (*R.* 333); The Lea near Ware (*R.* 335); The Lea above Ware (*R.* 344); and On the Wye at Haddon (*R.* 350), *illustrations to Walton's Complete Angler, all unsigned* 4 17

169 Perth Bridge (*R.* 28); Arran; and On the Wye at Haddon, *all unsigned* 3 7

170 Perth Bridge; Arran; A Norman Village; and On the Wye at Haddon, *all unsigned* 4 12

171 D. Y. Cameron. An Illustrated Catalogue of his Etched Work, by F. Rinder, *one of* 200 *copies, Special Edition,* 1912 9 .

SECOND DAY'S SALE.

From various Private Sources and Collections.

LOT

172 J. J. Tissot. The Prodigal Son, *Japanese proofs; from the Goulding collection* 4

173 A. Geddes. Portrait of N. Rocox, and A Woman Reading; and two others 4

174 W. Blake. Two sheets of zinc-plate engravings; and others, by Calvert 9

175 Rodin. Portrait of Proust; and three others 4

176 H. Herkomer. Touched; and An Old Man in a smock, *signed proofs* 2

177 H. Herkomer. Words of Comfort; In Trouble; and Waiting for Relief, *all signed proofs* 3

178 D. Y. Cameron. Charter-house School, Godalming, *three plates*; The English Cemetery at Rome; and three others 7

SIR FRANK SHORT.

179 Putney Bridge (*Strange*, 15), *signed*

180 Twenty Minutes Late (*S.* 178), *signed*

181 A Quiet Evening on the Ferry (*S.* 122), *signed*

182 George's Dock, Liverpool (*S.* 119), *signed*

183 Rye Pier: Evening (*S.* 74), *signed*

184 The Patience, Bosham (*S.* 64), *signed*

185 Old Houses in the Heatheries; and Old Gravel Pits, Moseley, after D. Cox (*S.* 229), *mezzotint* 2

186 Washing Day: Bosham (*S.* 68), *signed* — 1 8

187 Entrance to the Meuse, from a painting by J. M. W. Turner (*S.* 93), *signed* — 10

188 Dinner-time on board the timber barque "Marie," unloading at Conway (*S.* 126), *signed* — 2 4

189 Bromborough: A Cornfield by the Mersey (*S.* 130), *signed* — 1 8

190 The Breaking up of the Great Eastern (*S.* 120), *signed* — 1 4

191 Walberswick Pier (*S.* 118), *soft ground etching, signed* — 1 8

192 The Curfew, Rye (*S.* 75), *aquatint, signed* — 1 10

193 Anglers' Bridge on the Wandle (*S.* 221), *signed* — 1 .

194 Polperro Harbour (*S.* 80); and The Rookery, Polperro (*S.* 81) 2 — 1 12

195 The Mooring Stone, Polperro (*S.* 79), *signed* — 1 4

196 A Dutch Greengrocerie (*S.* 110), *signed* — 1 4

197 Fisherman's Castle, Bosham (*S.* 67), *signed* — 18

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198 J. M. W. Turner. The Night of the Deluge; Ploughing; Eton College; ~~Stonehenge~~; and others; *from the Goulding collection* — 1 2

199 Heywood Hardy. Heads of Lion, Tiger, and Horse, *signed proofs* 3

200 R. Strange. Diva Magdalena; and others; *from the Goulding collection* 10

201 H. S. Tuke. La Belle Dame sans merci; the same subject, by T. C. Gotch; and others, by Waltner, Meryon, etc.; *from the Goulding collection* 12 — 5

202 J. J. Tissot. Two Figures leaning against a column by a pond; A Man's Head, by A. Legros; and a Lithograph, by C. P. Jacomb-Hood 3 — 5

203 N. Schiavonetti. A Male Head, after Rembrandt; and others 5

204 T. Sutherland. A Landscape; another, after D. Cox; and others, *aquatints*; At Enfield, by F. C. Lewis, *mezzotint*; *from the Goulding collection* 7 — 2

205 J. Jacquemart. Isabelle de Valois, after Sir A. More; and others, by various artists; *from the Goulding collection* 10

WILLIAM STRANG.

206 The Storm; and Portrait of Von Seidlitz, *signed* 2

207 Head of a Peasant Woman; and A Woman burning weeds, *signed* 2

208 Portrait of Rudyard Kipling; and one of Judge Lindley, *signed* 2

209 The Opium Smoker; A Man wheting a scythe; and another; *all signed*

---

210 R. Goff. Kew Bridge; and Rye, Sussex, *signed* 2

211 R. Goff. Enkhuisen, North Holland; and Musky, Cairo, *signed* 2

212 H. S. Tuke. Two Male Heads; and two other etchings 4

J. McNEIL WHISTLER.

213 Florence Leyland (*W.* 96), *second state*

214 En Plein Soleil (*W.* 6); and A Greenwich Pensioner (*W.* 32), *cancelled* 2

215 The Forge (*W.* 63)

216 Portrait of Drouet (*W.* 53)

217 Nursemaid and Child (*W.* 34)

218 Venus (*W.* 56)

219 Sketching (*W.* 69); and The Punt (*W.* 68)

220 The Dog on the Kennel (*W.* 8)

221 St. James's Street (*W.* 140)

222 Reading in Bed (*W.* 29)

223 Chelsea Bridge and Church (*W.* 85); The Punt (*W.* 68); and another copy 3

224 Survey of the Surrey Coast

SIR FRANCIS SEYMOUR HADEN.

225 Breaking up of the "Agamemnon" (*Harrington*, 229), *third state* 2 10

226 The Moat House, Sonning (*H.* 114); and Grief (*H.* 89) 2 10

227 Harlech (*H.* 154), *mezzotint, signed, rare* 2 12 6

228 The Village Ford (*H.* 216), *first state* 2 14 6

229 The Amstel (*H.* 201); and Three Tree Farm (*H.* 206) 2 10

230 The Two Asses, and Dundrum River (*H.* 49), *mounted together, first states*; The Two Asses (*H.* 50), *with the writings, two copies, one of which is initialled by the artist and by F. Goulding the printer* 2 15

231 Ye Complete Angler (*H.* 166), *on margin, note from Mr. Goulding, "At the request of Mr. S. Haden three proofs were sent to Mr. Hamerton. Augst. 9, 1880."* 1

---

232 Sir Chas. Holroyd. The Rose and Crown, Medway River; A Backwater, Laleham; and two other etchings 4 16

233 Elizabeth Armstrong. Sir W. Drake; and others; *from the Goulding collection* 13 5

234 C. W. Sherborn. Tomb of Henry III and Queen Elinor; and Book-plates, *some duplicates* 12 3 14 6

235 C. de Gravesande. A Water-Mill; two mezzotints of Shipping; and other engravings; *chiefly from the Goulding collection* 11 5

236 D. Lucas, after J. Constable. View on the River Stour; A Mill near Brighton; Opening of Waterloo Bridge; Castle Acre Priory; *all published by F. C. Moon* 4 18

237 J. C. Annan. Venice and Lombardy, a series of original photogravures 11 3

The Property of the late F. Hockliffe, Esq.

SIR FRANK SHORT, AFTER J. M. W. TURNER.

238 The Twelve Plates from the "Liber Studiorum," and the frontispiece, *all signed by Frank Short, with the letter-press*; also eleven of the same, *in etched state, in paper cover* 24

239 A Swiss Pass (*S.* 137), *vellum proof, signed*

240 The Little Devil's Bridge (*S.* 40), *signed*

241 A Sea-piece (*S.* 92), *proof*

242 The Entrance to the Meuse (*S.* 93), *proof*

243 David Lucas: Yarmouth Beach and Pier

Other Properties.

244 Birket Foster: Girl driving Geese; one after Frank Holl; and another, by Waltner, *all proofs, signed* 3

245 Herbert Dicksee: Nearing Home, *vellum proof, signed*

246 Seymour Hayden: Battersea Reach *early trial proof.*

JAMES McBEY.

247 Enkhuisen Harbour, *signed*

248 Enkhuisen Town, *signed*

249 Aberdeen Harbour, *signed*

250 Portsea Harbour, *signed*

ARMAND MATHEY.

251 Marie Antoinette and her two children, *signed*

FRAMED.

MODERN ETCHINGS AFTER MEISSONIER.

252 JULES JACQUET. "1807," *remarque vellum proof, signed by the artist and engraver* 23 . .

253 JULES JACQUET. "1806," *remarque vellum proof, signed by the engraver* 5 10

254 JULES JACQUET. "1805," *remarque vellum proof, signed by the engraver* 14 . .

255 L. Kratke. Battle of Solferino, *remarque vellum proof, signed*; and the key plate 2 2 2

The Property of Thomas Way, Esq.

MODERN LITHOGRAPHS.

UNFRAMED.

J. A. McN. WHISTLER.

Mr. Way, the well-known Lithographic Printer, was associated with J. A. McN. Whistler for many years, and printed most of the artist's lithographs. The references are to Mr. Way's Catalogue of Whistler's Lithographs.

256 Old Battersea Bridge (*Way*, 12) 5 5

257 Chelsea Rags (*W.* 22) 4 . .

258 The Farriers (*W.* 24), *rare* 5 5

259 Gants de Suède (*W.* 26) 4 . .

260 Maunder's Fish Shop (*W.* 28) 8 . .

261 The same 4 . .

262 La Belle Dame Endormie (*W.* 69) 7 10

263 The Priest's House, Rouen (*W.* 74) 9 . .

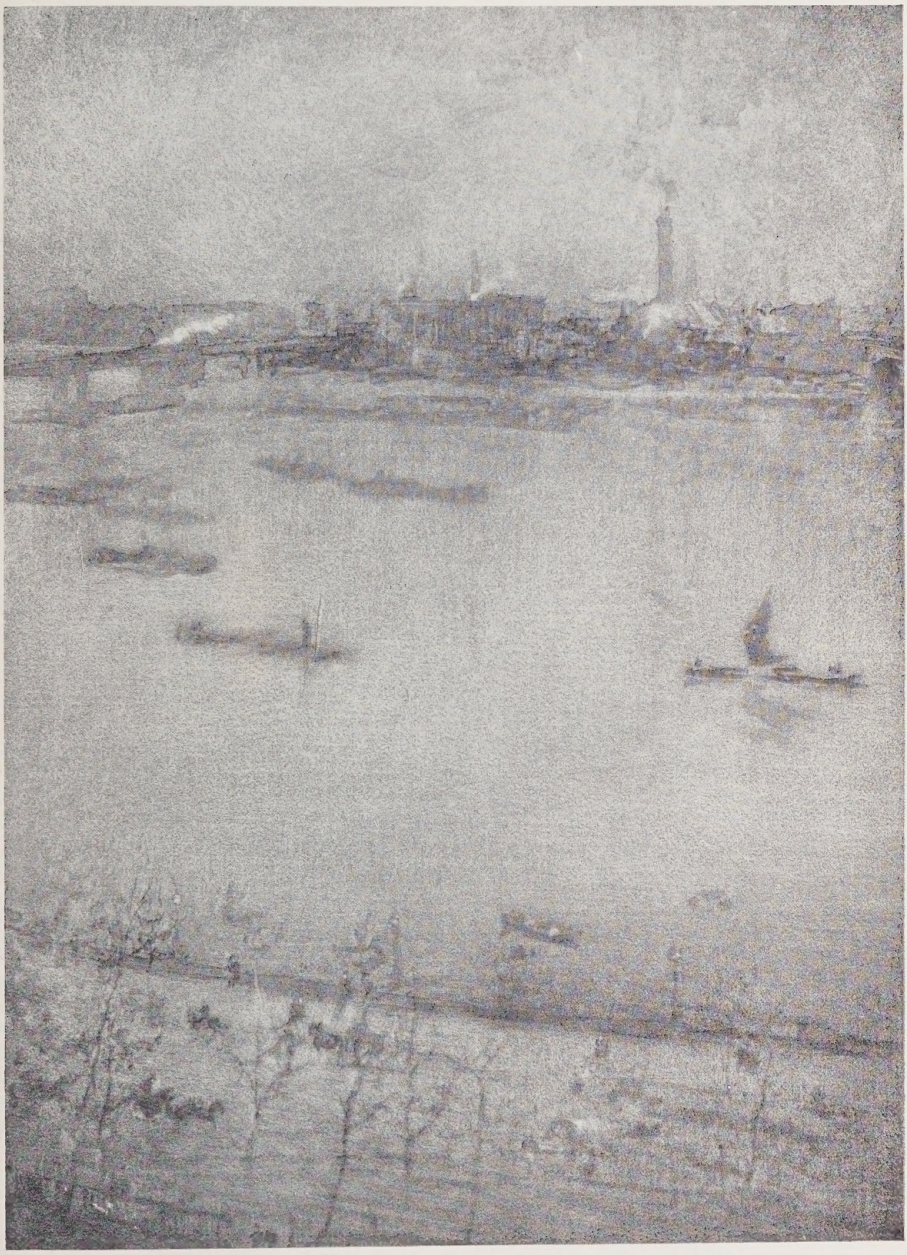
264 The Blacksmith (*W.* 90), *rare* 7 10

265 Another copy 8 . .

266 The Fair, Lyme Regis (*W.* 92)
267 John Grove (*W.* 93)
268 Firelight: Joseph Pennell, *No.* 1 (*W.* 104)
269 Firelight: Joseph Pennell, *No.* 2 (*W.* 105)
270 Study: Mr. Thomas Way, *No.* 1 (*W.* 107)
271 Study: Mr. Thomas Way, *No.* 2 (*W.* 108)
272 Little Evelyn (*W.* 110); *from The Art Journal*
273 The Manager's Window, Gaiety Theatre (*W.* 114)
274 Charing Cross Railway Bridge (*W.* 120)
275 Little London (*W.* 121)
276 THE THAMES (*W.* 125), *fine*
[*See* ILLUSTRATION.]
277 The Victoria Club (*W.* 11)
278 Gaiety Stage Door (*W.* 10)
279 Reading (*W.* 13)
280 Old Battersea Bridge (*W.* 12)
281 Early Morning (*W.* 7)
282 Robe Rouge (*W.* 68)
283 The Long Gallery in the Louvre (*W.* 52)
284 Gants de Suède (*W.* 26)
285 The Smith's Yard (*W.* 88)
286 The Farriers (*W.* 24)

FRAMED.

287 Early Morning: Battersea (*W.* 7), *second state*
288 The Little Nude Model Reading (*W.* 29)
289 ~~Miss Howells (*W.* 75)~~ *La jolie new Yorkaise*
290 Early Morning: Battersea (*W.* 7), *second state*
291 A Study (*W.* 2)
292 The Toilet (*W.* 6)
293 Limehouse (*W.* 4)
294 Limehouse, *a similar impression*
295 St. Giles' Church (*W.* 129)



No. 276.

296 THE TOILET (*W.* 6*a*), *first state*
297 Gants de Suède (*W.* 36)
298 THE THAMES (*W.* 125)
299 Robe Rouge (*W.* 68)
300 Priest's House (*W.* 74*a*)
301 St. Anne's, Soho (*W.* 126)
302 Confidences in the Garden (*W.* 60)
303 Reading (*W.* 13)
304 THE TOILET (*W.* 6*a*), *first state, touched in white by J. McN. Whistler*
305 Chelsea Rags (*W.* 22)
306 The Winged Hat (*W.* 25)
307 La Belle Dame Endormie (*W.* 69)
308 La Belle Jardinière (*W.* 63)
309 NOCTURNE (*W.* 5)
310 The Forge, Passage du Dragon (*W.* 72)

R. W. MACBETH.

311 The Weed Burners, *signed*; and Paris, 1795, by J. Bacon, after Sir J. D. Linton, *proof, unframed* 2

DRAWINGS.

FRAMED.

LORD LEIGHTON.

312 Studies, *in chalk, two in one frame*
313 Study of a Head, *in chalk*

JAMES D. LINTON.

314 Pencil Study of a nude Female Figure
315 A Nightmare; engraving by Sandys, a caricature, after Sir J. Millais's picture of Sir Isambras at the Ford, with portraits of Millais, Holman Hunt and Rossetti

The Property of Mrs. Way.

UNFRAMED.

THOMAS R. WAY.

316 LITHOGRAPH PORTRAITS OF J. A. McN. WHISTLER. A Collection of One hundred and sixty-eight impressions of the larger lithographed Portrait of Whistler, by T. R. Way, *seven of them being signed, and one a cancelled impression, in a parcel* 168

The Property of a Collector.

MODERN ETCHINGS.

HERBERT DICKSEE.

317 The Destroyers, *on vellum, signed*

318 The Ruined Temple, *on vellum, signed*

SIR FRANK SHORT.

319 A Woody Landscape, after P. de Wint (*S.* 284), *mezzotint, signed*

W. DENDY SADLER (AFTER).

320 The Autocrat of the Breakfast Table, and Health to His Majesty, by J. Dobie, *remarque artist's proofs*; Ponte Vecchio, by Lawrence Davis, *signed*; and The Elder Sister, by Tissot 4

ANDREW F. AFFLECK.

321 Dordrecht, *signed*

322 Toledo, *signed*

HEDLEY FITTON.

323 Casino di Nobili, Sienna, *signed* 4 15

324 City Gateway, Cenon, *signed* 4 10

325 Advocates' Close, Edinburgh, *signed* 4 10

326 Rue St. Romain, Rouen (*No.* 2), *signed* 4 10

AXEL H. HAIG.

327 Cathedral Interior, *signed* 2 .

328 Burgos, South Aisle looking West, *signed* 1 10

329 St. Mark's, Interior, South Transept, *signed* 1 10

330 Cathedral of St. Etienne, Bourges, *signed* 1 10

ALBANY E. HOWARTH.

8 . .

331 West Front, Rouen Cathedral, *signed*

332 Interior of Durham Cathedral, *signed* 2 15

333 Interior of Winchester Cathedral, *signed* 3 15

334 Old Dutch Mill, *signed* 1 . .

335 Durham, *signed* 2 10

336 La Cour d'Alban, Rouen, *signed* 2 5

L. RUET.

337 The Review, after Meissonier, *remarque proof* 12

ERNEST STAMP.

338 Mrs. Halliday, after Sir Joshua Reynolds, *mezzotint, printed in colours, signed* 15

FRAMED.

339 Theodore Roosevelt (subsequently President of the U.S.A.), portrait, by Flagg, *in water-colours*; and the print of same—*Vanity Fair, Sep. 4th*, 1902; *framed together* 3 10

10	. .	340	D. Y. Cameron. Waterloo Place (*Rinder* 290), *signed*
2	. .	341	Sir Alfred East. A Cottage by the Roadside: moonlight effect, *aquatint, signed*
1	15	342	G. S. and J. G. Facius. Mr. West and Family, after B. West
2	. .	343	Nelson Dawson. "Crossing her Bows"; The Yorkshire Coast, and The Crumbling Cliffs of Dunwich 3
7	5	344	D. Y. Cameron. An Illustrated Catalogue of his Etched Work, by Frank Rinder, *no.* 150 *of* 200 *copies, Special Edition*, 1912
3	. .	345	Fritz Thaulau. View in Venice, *coloured etching, signed proof* (*no.* 159)
	5	346	Fritz Thaulau. Roade Ladies in a snowstorm, *coloured etching, signed proof*
3	10	347	A. H. Haig. Bridge at Pamplona, *signed artist's proof*
	10	348	R. Macbeth. The Mushroom Gatherers, after F. Mason, *signed artist's proof*
2	2	349	H. Furniss. Mr. Gladstone speaking, *black and white, signed*
	10	350	View of Cambridge, by S. and N. Buck; East Window of King's College Chapel, Cambridge, by J. K. Baldrey, *in colours*; and five others 7
	12	351	George III, by W. Woollett, after A. Ramsay; and three others 4

END OF SALE.

£1854. 14. 0 Total

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

1914
July 30
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CATALOGUE

OF

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AND FROM

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ENGRAVINGS BY J. M. W. TURNER, T. FRY, W. WARD, F. BARTOLOZZI, J. R. SMITH, T. BURKE, C. TURNER, R. EARLOM, J. MCARDELL, DAVID LUCAS, V. GREEN, S. COUSINS, J. WATSON, ETC.
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II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.* and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand, London.*

Telegraphic Address: "Abinitio, Rand, London." Telephone: 3852 *Gerrard.*

In sending Commissions please refer to this Catalogue as "ZEUXIS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

Engravings, Drawings and Etchings,

TOGETHER WITH

ARUNDEL SOCIETY PUBLICATIONS.

FIRST DAY'S SALE.

The Property of a Lady.

UNFRAMED.

ETCHINGS BY W. HOLLAR.

The numbers are given according to Parthey.

LOT			
Reader	1	Isle of Man, six views (1043-4), *on one sheet*; and Louving, Ireland (1090), *two impressions, on one sheet* 2	15—
Mr Cashel	2	Canterbury, view of the river and surrounding country, Cathedral, and a map (961), *on one sheet*; Small view of Birmingham; Map of Canterbury; Kingstone-upon-Hull, with plan of the city; Prospect of the Town of Glastonbury	5—
Parker	3	Deal and Sandown Castles, with the Spanish, English and Dutch Fleets in the Downs, in the year 1640, *in two plates*	16
do	4	Naval Engagement, Dutch and English Battle off Skelling, 9 & 10 August, 1666 2	3 5—
Reader	5	Views of Kenilworth, and ground plan (986); and four small views in Surrey, etc. (951-2-3)	11
do	6	Fourteen English Views, various, and David's Choice, *on six boards* 6	10

7 Richmond, Surrey (1038); Windsor; and Tothill Fields, *two on one board* 2

8 Greenwich, panoramic view of London from the Observatory (977), *in two plates, on one card*

9 Windsor, St. George's Chapel, eight views (1075, 1077, 1079, 1082, 1083, 1084, 2282) 8

10 Windsor, views of the Town and Castle, eight views *on four cards* (1072-3-4) 4

11 Albury, Surrey, six views, mounted on board; and seven views, with letterpress, and four duplicates (937-8-9, 940-1-2)

12 Arundel House, two views, *on one board*; Piazza, Covent Garden; and London, from Arundel House 3

13 The Royal Exchange, with coat-of-arms; St. Catherine-in-the-East; and St. John's Hospital, *two copies* 4

14 Tower of London (908); and the Royal Exchange (907) 2

15 Antwerp Cathedral, *fine early impression*

16 Signing the Treaty of the Low Countries, *proof, before Wingaerdt's address*

17 Antwerp Cathedral, Views on the Danube and Rhine, Views at Antwerp and the Meuse; Dordrecht; and others, *on six sheets* 6

18 Tangiers, views from divers prospects (1187, 1188, 1189, 1190, 1191, 1192, 1197-1201), *eleven prints on seven boards* 7

19 Whitehall from the river; St. Marie Ouvrie, Southwark, *good impressions* 2

20 Westminster Abbey, Hall and Parliament House from the river; Westminster Abbey; and the West Front, *all first state, before the writing* 3

21 Lambeth House (1038), *two early impressions* 2

22 Tothill Fields, *two copies*; Whitehall, London, from the west; and Pallas in his Atelier, *on two sheets* 2

23 Views of Islington (915-920), *on two sheets* 2

24 The Trial of the Earl of Strafford, *early impression*; and The Execution of the Earl of Strafford on Tower Hill, 1641 2

25 The Triumph of Death, *nine plates*; and Frontispiece to a Book of Natural History 2

26 The Four Seasons, *on two sheets* 2

27 The Duke of Portland; Sir H. Guldeford and Francis de Neville, *two on one sheet* 2

28 Portrait of Wenceslaus Hollar; and another, *in ornamental frame* 2

29 William Dugdale; and Nathaniel Nye 2

30 Whole-length figure of a Veiled Lady holding a fan "Summer"; and a Robed and Crowned Lady holding a chalice with an orb 2

31 Blasii de Manfre Netini Siculi (1464), *rare*

32 Mr. Garard; Philip Herbert, Earl of Pembroke; Princess Maria, *two on one board* 2

33 Head of Henrietta Maria, after Vandyck; two whole-length figures with muffs and other plates of muffs; Regina Saba 4

34 Colonel Nathaniel Francis, *fine early state, rare*

35 Alethea Talbot, Countess of Arundel, after Vandyck, "Thus did I appear in my Eighteenth Year," after A. Dürer; and The Countess of Arundel; Engraving of Jewel, *two on one board* 2

36 Dr. Alexander Henderson; and William Oughtred Anglus; John Spotiswood; Richard Bernard; and Henry Van der Borcht, *two on one board* 4

37 Anna Maria, Queen of Austria; and Rev. Dominus John Malderus, after Vandyck 2

38 Henry Vander Borcht, Peinter; Richard Bernard, and John Spotiswood, Archbishop of St. Andrews, *two on one board* 2

39 Henry VIII, and Catherine of Arragon, after Holbein; and another, *two on one board* 2

40 The Emperor Maximilian; and Lucas and Cornelius de Wael, after Vandyck; and Regina Saba 3

DRAWINGS BY HOLLAR.

41 Arundel House, from the river, *unfinished*; and Tangiers, from the sea 2

42 Lambeth House, with a view of Westminster

ETCHINGS BY G. CRUIKSHANK.

Many of the Etchings are in Proof State.

43 Passing Events, or the Tail of the Comet of 1853, *rare*; Vanity Fair; Traitors' Gate, Tower of London, etc., *three on one sheet*; and another, after J. Ruskin 3

44 The Magic of Kindness, *a set of four plates on one sheet, india paper*; and a similar set, *plain paper* 2

45 John Manesty, *set of six* 6

46 Lucien Greville, *five, plain paper*; and Frank Fairlegh, *title-page unfinished, rare* 6

47 The Yule Log, *a set of four*

48 Fairy Songs and Ballads, *frontispiece*; The Knackers Yard, or the Horse's last home; London, 1837, *three plates*; and two others

49 Poems by The Knight of Moray, eight small pictures on one sheet, and five of same, separated; Outlines of Society in our own Times; Little Old Man of the Woods (2); and others

50 Jack Sheppard, twenty-seven Illustrations, *mounted on seven boards, proofs* 7

51 Kit Bam, *four proofs, undivided*; Two plates of The Miser's Daughter; and Windsor Castle, *four plates* 7

52 The Miser's Daughter, *set of twenty, on five boards* 5

53 Almanac plates, *three sheets*; and A Lady in search of a good servant 5

54 Adventures of Mr. Lambkin and his Friend; Thomas Ingoldsby, surrounded by some of his Characters; Hop-o'-my-Thumb, *five plates*; and a Temperance Ticket 8

55 The British Bee-Hive; Newgate, Prison Discipline, *two copies*; Fairy Connoisseurs Inspecting Mr. Frederick Locker's Drawings 4

56 The Good Genius, *proofs* 2

57 The Triumph of Cupid

58 Windsor Castle, *set of eighteen, on seven cards* 7

59 Hop-o'-my-Thumb, *six plates*; Outlines of Society in our own Times; The Pentamerone, *three plates* 7

60 The Pentamerone, *six on three boards* 3

61 New Year's Day, *two sets*; Tremendous Sacrifice; Almanacks, Over the Water; The Ragged School; and La Bagatelle 8

62 The Peace Society; Tom Puss; and eleven others 13

63 Cruikshank's Book Covers; Pamphlet, "The Gin Shop"; and others 9

64 Sir John Falstaffe, *proof corrected by Cruikshank, and signed in pencil*; and a finished proof, *in one frame*

65 Hogarth. Taste in High Life; and others; Portraits of Actors and Actresses, *lithographs* 10

ETCHINGS BY THE OLD MASTERS.

ALDEGREVER.

66 The Expulsion from Eden; Susannah bathing; and two copies, after Dürer, *on two boards* 4

BEGA.

67 La Jeune Cabaretière Caressée (*B.* 34), *proof*

N. BERGHEM.

68 Pastoral Scene: Woman milking goat, after De Witt; and others, *proofs* 3

CLAUD LORRAIN.

69 The Robbers, *second state*; The three Goats; and The Shepherd 3

70 Time, Apollo, and the Four Seasons, *second state*; *from the Wellesley collection*; Campo Vacino di Roma; and Mercury and Argus 3

71 The Dance on the edge of the water, *first state*; and The Little Bridge, *first state* 2

CALLOT.

72 View of Ancient Paris, *fine impression*; and a General View of Paris, 1620; and another, 1654 3

SIR ANTHONY VAN DYCK.

73 Ecce Homo ! *first state*

74 Joannes Snelling, *first state* ; and another impression 2

75 Joannes Breughel ; and two others, after Van Dyck 3

H. GOLTZIUS.

76 Theodore Coornhert (*B.* 164) ; and Portrait of Rembrandt, *in frame* 2

K. DU JARDIN.

77 Dogs sleeping ; three plates of Cattle and horses ; four Prints on two cards ; and ten Prints of Cattle, after P. Potter

ADRIAN OSTADE.

78 Interior with peasants drinking

79 The Smoker at the window (*B.* 355), *first state*

80 Man, Woman and Child outside a house ; and a Man leaning over gate of house, *two on one card*

81 The Hurdy-Gurdy Player (*B.* 48), *third state* ; and The Violin and Hurdy-Gurdy Players (*B.* 45), *third state* ; *from the Prince Eugène's collection* ; *two on one card*

82 The Family (*B.* 46), *third state, fine*

83 The Peasant paying his reckoning (*B.* 42), *second state* ; and The Hunchback Violin Player (*B.* 44), *third state, two on one card*

84 Three Men drinking ; The Smokers (*B.* 13) ; The Woman winding yarn (*B.* 22), *third state, three on one card*

ADRIAN VANDEVELDE.

85 Cattle, Horse and Dogs, *eight plates on three boards* 3

A. WATERLOO.

86 The Hunchback, *first state*

G. FAITHORNE.

87 Portraits of John Milton and King Charles I

VAN DALEN.

88 Portrait of Charles II, three-quarter length in armour, resting his hands on sword and bâton, *proof before all letters* 2 10

89 Portrait of J. M. W. Turner holding a sketch; four Vignettes: The Ring, The Chaplet, The Garden, and The Hill; and another, after Turner 6 6

BARTOLOZZI.

90 Three of the Elements: Water, Air, and Fire, after Cipriani, *ovals, printed in red* 3 2 18

91 Balloon Ascent of Madame Sage, Chevalier Biggin and Captain Vincent Leonardi; Giuseppe Haydn; and Dr. Arne 3 2 10

UNKNOWN.

92 Drawing. Soldiers fighting on a bridge, by an early artist —

The Property of the late F. Hockliffe, Esq.

DRAWINGS BY THE OLD MASTERS.

P. MOLYN.

93 Landscape with houses, figures and cattle, *pen and wash* —

RAFFAELLE.

94 Landscape with houses; *from the Wellesley collection* —

J. C. SCHOTEL.

95 Coast Scene, with sand dunes, ships and figures; and a Landscape with view of a town in the distance, by Lotton, *in pen and wash* 2 1 4

LELY SCHOOL.

96 Portrait of a Gentleman, *unfinished, in chalks* 1.6

ITALIAN SCHOOL.

97 Elaborate Architectural Designs for an open court; and another 2

BOYNE.

98 Muck-Worm: a Drawing of a Miser; and the Engraving of same; and another Drawing 3

JAMES HOLLAND.

99 Dover, *sketch in colour*

GAINSBOROUGH.

100 Wooded Landscape with figures and a donkey, *in lead pencil*

101 The Winged Hat, by J. Whistler, *lithograph*; an Etching, by Ruysdael; and four Portraits 6

RUBENS' SCHOOL.

102 Christ delivering the keys to Peter, *in black and white chalk*

VENETIAN SCHOOL.

103 The Martyrdom of a Saint; and Judith and Holofernes, *pen and wash* 2

DAVID COX.

104 The Gate of Conway Castle, *monotone*, 16½ *in. by* 11¾ *in.*

G. BARNARD.

105 Farm Yard, Kenilworth; Quay-side with ships, by E. W. Cooke; and a small Marine View, by S. Prout 3

DELAMOTTE.

106 Haddon Hall by moonlight, 8¾ *in. by* 10 *in.*; and another—Landscape 2

GAINSBOROUGH.

107 Wooded Landscape with cattle, *in chalk*, 5½ *in. by* 10¼ *in.*

J. M. RICHARDSON.

108 Falls of the Rhine, *sketch in colours*; Lady holding a book, after Rubens; and another 3

SIR E. LANDSEER.

109 A Group of Figures and Goats, Seville, *in pencil*; A Classical Subject, by another artist; and a Drawing in outline of three Children, *the heads in wash* 3

SIR DAVID WILKIE.

110 Sketch in wash—Bust of a Lady wearing large hat; and a Group of four Figures at a table, "On the Danube," *in colours* 2

SIR B. WEST.

111 Pencil Drawing—A Man kneeling on one knee holding a staff; A Classical Group; and another—A Landscape 3

WILLIBALD RICHTER.

112 The Coronation Chair and Entrance to Henry VII Chapel, 13½ *in. by* 10½ *in.*, *in colours*; and A Street Scene 2

W. E. FROST.

113 Silenus and Satyrs, 4½ *in. by* 6½ *in.*, *in colours*

J. FLAXMAN.

114 Drawings of Four Queens; and another Drawing from the Classics 5

ENGLISH SCHOOL.

115 Wooded Landscape, with castle and bridge over river, 12 *in. by* 17 *in.*; and a Sketch, by W. Muller 2

ENGRAVINGS.

116 J. M. W. Turner and T. Girtin: River Scenery, mezzotints by C. Turner, T. Lupton, S. W. Reynolds, and others, *good impressions in paper covers with letterpress* 20

117 J. M. W. Turner, by T. Lupton: The Peat Bog; Procris and Cephalis; Windmill and Lock; and others, *some duplicates and proofs* 6

118 Rembrandt's Mill, small plate, by C. Turner; and two small Views, after Wilson 3

119 Beauties of Claude Lorrain, by T. Lupton, and other engravers 6

120 Sir Francis Seymour Haden. Breaking up of the "Agamemnon," *second state*

121 F. Wheatley, The Itinerant Potters; and The Woodman's Return, by J. Whessell, *stipple* 2

122 The Defeat of the Dutch Fleet off Camperdown, after R. Cleveley, aquatinted by J. W. Edy, *early impression*

123 Portrait of Lord Fitzgibbon, by C. H. Hodges, after C. G. Stuart

124 South-west View of Durham Cathedral and Castle, by W. Bennet, after G. F. Robson, *fine aquatint, in colours*

125 Christ Church College, Oxford, bird's-eye view, by D. Loggan, 1673; and a coloured Aquatint of the Divinity School 2

126 Small Engravings, *in colours*, representing the Planets, *eight on two sheets, published by Ackermann* 2

127 Siege of Gibraltar, 1781

128 CANADA. The Town and Harbour of St. Johns, by H. Pyall, after W. Eagar, *aquatint*

129 PRINCE OF WALES' ISLAND. Fine Views, by W. Daniell, after Capt. R. Smith, *aquatints, in colours* 9

130 Portrait of Count Platoff, General and Commander-in-Chief of all the Cossacks, by W. Say, after T. Phillips, *mezzotint*

131 Lydia, by W. Dickinson, after Rev. W. Peters

132 Lord Burghersh, after Sir J. Reynolds; and Mr. Philip Yorke, by S. W. Reynolds 2

133 Views of Weymouth and of the neighbourhood, by J. Bluck, after J. W. Upham, *aquatinted* 5

134 T. Potter Macqueen, Lt.-Col. of the Bedfordshire Yeomanry, by C. Turner, after J. Ramsay, *proof*

135 T. FRY. Mezzotints of Male and Female Heads, life-size, *good impressions* 13

136 Lady Selina Mead, by G. T. Doo, after Sir T. Lawrence

137 Sir R. Ladbroke, Lord Mayor of London, by Faber, after T. Hudson; and others 13

138 W. Ward. Industry and Œconomy, after H. Singleton, *framed*

139 The Ship "Pitt," East Indiaman, by W. Etty, after D. Serres, *framed*

Other Properties.

140 A. Vandyck, etc. Etchings: Countess of Carlisle; Nicolaus; Fabricius de Peiresc; and D. Constantin Hugens 3

141 Inigo Jones; Justus Luttermans; and Joannes Snelling 3

142 J. M. W. Turner. Liber Studiorum Plates: Chepstow Castle; and Ploughing, Eton College 2

143 H. H. Quiter. Catherine, Queen of Charles II, after Sir P. Lely, mezzotint; and another Portrait of the same in line, by W. Sherwin 2

144 Liverpool and Manchester Railway, six coloured aquatints, by H. Pyall, after T. T. Bury

145 W. PETERS. The Orrery, after J. Wright, *proof*

146 I. Jones. Muscipula, after Reynolds; and Print to E. Rogers of Liverpool, by Bartolozzi 2

147 Bartolozzi, after Lady Beauclerk. The Duchess of Devonshire and Lady Duncannon; and The Cornfield, after Constable, *framed* 2

148 Sir John Borlase Warren, Bart. K.B., by J. Stow, after S. Drummond

149 J. Hill. View of Highgate Archway, after A. Pugin, aquatint, *coloured*

150 F. Bartolozzi. Adelaide first seen in the Gardens of Bagniers, after H. Bunbury; and two others 3

Framed.

151 Rowlandson. She will be a Soldier; He won't be a Soldier; Soldiers recruiting; and Soldiers attending Divine Service, *aquatints, coloured* 4

152 Charles Towneley. Portraits of Annibal Caracci; Rubens; Rembrandt; Lodovico Caracci; and Leonardo da Vinci, *mezzotints* 5

153 W. Pether. The Lord of the Vineyard, after Rembrandt, *coloured*

154 "The Eagle," the first aerial ship, *coloured*

155 T. Hellyer. The Battle of Trafalgar

156 T. Burke. Angelica and Sacriponté, after A. Kauffman

The Property of a Collector.

157 R. Thew. King Henry the Fifth, after H. Fuseli; and King Henry the Sixth, by J. Ogborne, after J. Boydell, *printed in colours* 2

158 G. Morland. Coast Scene, *printed in colours*

159 Cows and Calf, *printed in colours*

160 Bartolozzi. Ceres, *in colours*; and Hebe, *coloured* 2

161 S. Phillips. The Guardian Angel, after Maria Cosway, *finely printed in colours*

162 Miss Walpole, by Watson and Dickenson, after W. H. Bunbury, *coloured*

163 Hebe; and an oval, *in colours* 2

164 Bartolozzi, after A. Kauffman. Fancy Subject, *in colour*

165 Worked Picture on silk: Girl carrying a lamb, *oval*

166 P. W. Tomkins. The Vestal, after Reynolds, *in colours*

167 Celadon and Amelia; and Palemon and Lavinia, *ovals, in red* 2

168 A. Kauffman. The Triumph of Love, and a companion print, *circles in red*; and Prudence and Beauty, *circle, in bistre* 3

169 D. Lerpinière. Fishing, and a companion print, after P. de Loutherbourg 2

170 J. R. Smith. Proverbs IX; and The Good Girl, by W. Humphreys; and Spring, by John Collet, *coloured* 3

171 E. Fisher. Portrait of P. Sandby, after F. Cotes; and a View of a Lake, *in tempera* 2

BAXTER PRINTS.

172 Waiting for the Coach, *large size* 1

173 Love's Letter Box, and a companion print, *stamped margins* 2

174 "News from Australia" and "News from England" 2

175 Sweep; and Crossing Sweeper; and The Descent from the Cross, after Rubens 3

ENGRAVINGS.

176 Lord Howe, by Dunkarton, after J. S. Copley, *fine, framed*

177 The Garden Rose and The Wild Rose, by and after H. Richter, a pair, *printed in colours* 2

178 W. Ward, after G. Morland. Travellers, *proof*

179 Georgiana, Lady Spencer and Child, by S. Paul, after Reynolds, *framed*

180 Mary Morant, by C. Towneley, after Reynolds, *second state* 1

181 Caroline, Duchess of Marlborough, by J. McArdell, after Reynolds; and Mrs. Vos, by J. Smith, after Kneller, *cut* 2

182 George III and Family, by J. Murphy, after Stothard, *before the title, fine*; and Key Plate to the same 2

183 An Original Sketch of George III and Family, by Stothard

184 John Gilpin, by W. H. Worthington, after Stothard; and the Sketch for the same 2

MODERN ETCHINGS.

FRAMED.

MUIRHEAD BONE.

185 THE GREAT GANTRY (*C. D. no.* 203)

AXEL H. HAIG.

186 St. Mark's, Venice, *signed*

IN THE PORTFOLIO.

M. A. J. BAUER.

187 Fantasy, *initialled*

188 The Executioner ; and The Punishment, *both initialled*

FRANK BRANGWYN.

189 Windmill, Dixmunden, *signed*

C. MÉRYON.

190 La Pompe, Nôtre Dame, *with full lettering*

D. Y. CAMERON.

191 NITHSDALE, *signed*

192 Mouth of the Esk, *signed*

M. A. J. BAUER.

193 Bazaar in Smyrna, *initialled*

194 A Brasier ; and A Fairy Tale, *both initialled*

195 Palanquin, *initialled*

196 Leaving the Mosque, *initialled*

197 A Colonnade, *initialled*

198 A Visit, *initialled*

undy	199	Enchanted Wood, *initialled*	1	.	.
alker	200	Sleeping Beauty, *initialled*	1	6	
agge	201	Entrance to a Temple, *initialled*	2	.	.
do	202	An Execution, *initialled*	2	.	.

SIR F. SEYMOUR HADEN.

rsons	203	Little Sheremill Pond (*Harrington*, 37), *signed*	4	5	
eDonald	204	Nine Barrow Down (*H.* 167), *signed*	2	15	

A. LEGROS.

olnaghi	205	Masure sur la Colline, *signed*	2	15	
illiams	206	Bergerie sur le Coteau, *signed*	2	6	

J. F. MILLET.

indsay	207	La Bouillie, *second state*	5	5	

ANDERS ZORN.

alker	208	Portrait of Himself; and L'Estacade, by E. Béjot, *signed*	2	2	10
illiams	209	A Letter, *signed*		14	. .
do	210	Valkulla, *signed*		16	10

SIR FRANK SHORT.

aylor	211	Sunrise o'er Whitby Scaur, *aquatint, on vellum, signed*		6	. .

SECOND DAY'S SALE.

The Property of a Gentleman.

UNFRAMED.

J. CONEY.

A Series of Views of Rouen, finely executed in lead pencil.

LOT		
212	Demolished Church of St. Nicholas, and Rue St. Armond, *two on one mount*	1
213	St. Ouen, west front; another view from the north-east; and a street view showing the Tower	
214	The Cathedral, view showing the west front; another view showing the south entrance; and another from the south-east	3
215	Rue Grand Horloge	1
216	St. Madow, west view; and St. Maclou, west view	2
217	Antwerp, Hôtel-de-Ville	1

ENGLISH CATHEDRALS.

218	Durham. West view from the opposite side of the river; View of the West Aisle; and north view, showing the Galilee	3
219	York. View of the South Entrance to the Minster; and another view from the south-east	2
220	Beverley. View of the Minster taken from the north-west	
221	Peterborough. View of the Cathedral taken from the north-west; and another taken from the south-east	2
222	Ely. View of the Cathedral taken from the south-west corner; and another from the north-east; an interior, showing the Lantern; and another, the West Entrance	4
223	Croyland Abbey, Lincolnshire; and The Norman Tower and Gateway, Bury St. Edmunds	2

224 Higham Ferrers, west doorway

225 Chichester, The Cross 1

226 Lichfield. View of the Cathedral from the north-west

227 Gloucester. Interior views: The Choir and East Window; The West Aisle; and the groining of the Cloisters 3

228 Salisbury. South-east view of the Cathedral; and the Chapter House 2

229 Wilts. Malmesbury Abbey Church, interior view

230 Warwick. South-east view of St. Mary's Church; The Entrance Doorway and Interior of the Beauchamp Chapel 2

231 Hants. Interior view of Winchester Cathedral, showing the Chantries of Wainfleet and Cardinal Branford

232 Worcester. View of the Cathedral from the north-east; and a view of the Choir 2

233 Somersetshire. Wells Cathedral, view of the Entrance to the Chapter House

234 Devonshire. View of Exeter Cathedral, taken from the north-west; Interior view of Choir and East End; View of the West Aisle, looking east 3

235 London. View of St. Paul's, taken from the south-west corner

236 Westminster. View of Henry VII's Chapel, from the north-east; View of the Abbey from the north 2

237 Interior views: Edward the Confessor's Chapel; Chapel of St. Erasmus; and the Chapels of St. Erasmus and St. Edmund, *on one board* 3

ARUNDEL SOCIETY PUBLICATIONS.

238 Andrea del Sarto. Madonna del Sacco; The Procession of the Magi; and St. Filippo Benizzi healing children 3

239 Pinturicchio. Interior of the Piccolomini Library; and Aeneas Silvius Piccolomini receiving the Cardinal's hat 2

240 Leonardo da Vinci: The Virgin and Child; Titian: St. Anthony of Padua healing the foot of a young man; and an outline 3

241 Hans Holbein. The Madonna among the Meyer family

242 Albert Dürer. The Holy Trinity

243 Van Eyck. The Adoration of the Lamb, *lacks the Adam and Eve plates, otherwise a complete set* 6

The Property of a Collector.

244 Fra Angelico: Christ and Mary Magdalene in the garden; Fra Bartolommeo: Jesus and His Disciples at Emmaus, *two heads*; Ghirlandaio; and four Heads from the Brancacci Chapel 7

245 Michael Angelo. The Prophet Ezekiel; and The Prophet Jeremiah 2

246 Pietro Perugino. Prophets and Sibyls; and The Marriage of the Virgin 2

247 Fra Angelico: St. Stephen's Ordination and his Distribution of Alms; and Filippino Lippi: SS. Peter and Paul before Nero, with the Martyrdom of St. Peter 2

248 Domenico Ghirlandaio. The Death of St. Francis; and The death of St. Fina 2

249 Romanino: The Hunt. Pisanello: Saint George; and Fiorenza di Lorenzo: St. Bernardino of Siena healing a wounded man 3

250 Vittore Carpaccio. St. Jerome in his Study; The Calling of St. Matthew; and St. George Baptising the Princess Cleodolinda and her Father 3

251 Gran Vasco: St. Peter Enthroned as Pope; and Pacchiarotto: St. Catherine finding the Body of St. Agnes 2

252 A quantity of outlines; five Heliographs, after Romanino; a book of woodcuts, after Giotto; and two oleographs

The Property of a Deceased Collector.

253 A. Dürer. The Adoration of the Holy Trinity

254 Van Eyck. The Adoration of the Lamb; the whole of the Altar-piece, except the sheet with John the Baptist; etc. 6

255 The Wilton House picture: Richard II before the Madonna, with Saints and Angels

256 Giorgione. Virgin and Child between St. Liberale and St. Francis

257 Carpaccio: The Calling of St. Matthew; St. George Baptising; and St. James before Herod, by A. Mantegna; St. Anthony Healing the foot of a Young Man, by Titian 4

258 Cavazzola: The Deposition; Christ among the Doctors, by Boccacino; and Madonna and Child, with Saints, by Pietro Cavallini 3

259 B. Luini: The Adoration of the Magi; and the Betrothal of the Virgin, by Lorenzo de Viterbo 2

260 BOTTICELLI. THE PRIMAVERA

261 Masaccio and Filippino Lippi: St. Peter and St. Paul raising the king's son; The Fall and the Expulsion; St. Peter and St. Paul before Nero; St. Peter and St. John healing the Cripple, by Masolino; and four heads 8

262 Bazzi. Christ Bound to the Column; and St. Benedict preaching to Women 2

263 Fra Bartolommeo. The Annunciation

264 Albertinelli. The Meeting of Mary and Elizabeth

265 Benozzo Gozzoli: The Procession of the Kings; and Jesus and His Disciples, by Fra Bartolommeo 2

266 Pinturicchio. Virgin in Glory, with two saints; and St. Catherine of Alexandria pleading before her Judges 2

267 Melozzo da Forli: Sixtus IV giving audience; and Prophets and Sibyls, by P. Perugino 2

268 Fra Angelico. The Presentation in the Temple; and The Entombment 2

269 Ghirlandaio. The Last Supper

270 Andrea del Sarto: St. Filippo Benizzi healing Children; and St. Catherine finding the body of St. Agnes, by Pacchiarotto 2

271 Romanino. The Hunt; and St. Bernardino of Siena healing a wounded man 2

272 Romanino. Five Frescoes from the Castle of Malpaca; and Charity, A. del Sarto, *photogravures* 6

273 Giotto. Portrait of Dante

Framed.

1	10	274	Botticelli. The Birth of Venus	Snell
3	. .	275	J. Bellini. The Virgin and Child enthroned	Quaritch
	16	276	Ghirlandaio. Zacharias naming his Son; and Events in the Life of Moses, after Signorelli 2	Willett
	14	277	Perugino. The Adoration of the Kings; and St. Peter preaching and baptising 3	do
1	2	278	Benozzo Gozzoli. Adoring Angels	do
1	2	279	Albert Dürer. Adoration of the Holy Trinity	do

The Property of a Lady of Title.

2	4	280	Raphael. Peter delivered from prison; and St. Bernardino of Siena healing a wounded man, after Fiorenza di Lorenzo 2	Snell
1	. .	281	Luca Signorelli. Events in the Life of Moses. Pisanello: St. George; and The Procession of the Magi, Andrea del Sarto 3	Willett
	16	282	Titian. Saint Anthony healing the foot of a young man; Christ bound to the column; and St. Benedict preaching to Women, after Bazzi 3	do
	16	283	Melozzo da Forli. Sixtus IV giving audience; and Christ among the Doctors, by Boccaccio Boccaccino 2	do
1	1	284	Pinturicchio. The Nativity; and The Betrothal of Frederick II 2	Spence
1	1	285	A similar lot 2	
	16	286	D. Ghirlandaio. The Death of St. Fina; Preaching of John the Baptist; and The Deposition, after Cavazzola 3	do
1	1	287	Perugino. The Marriage of the Virgin; Prophets and Sibyls; and Death of St. Fina, Ghirlandaio 3	do
	18	288	Lorenzo di Viterbo. The Betrothal of the Virgin; St. Catherine of Alexandria pleading before her Judges, Pinturicchio; and St. Peter enthroned as Pope, Gran Vasco 3	do
	10	289	V. Carpaccio. St. Jerome in his study; and A Head, after Luini 2	Willett
	14	290	Cavazzola. The Deposition; St. John the Baptist with St. Benedict. And B. Mantegna: The Betrothal of Frederick II, after Pinturicchio 3	do
	16	291	Etchings after Rembrandt, and others 8	do

UNFRAMED.

DRAWINGS AND ENGRAVINGS.

292 AN INTERESTING COLLECTION OF FORTY-TWO DRAWINGS BY CELEBRATED OLD MASTERS, containing Specimens of the Works of, or attributed to, J. H. Roos, LEONARDO DA VINCI, Parmigiano, Michael Angelo, P. P. Rubens, Guercino, Titian, Battista Franco, Carlo Maratti, Jacopo Palma, Albani, REMBRANDT VAN RIJN, Luca Cambiaso, Joseph Ribera, J. Callot, and others, *mounted in a scrapbook*

OLD MASTER DRAWINGS.

293 Guercino. Landscape with figures, *in sepia with pen*

294 A. de Haan. Moated Castle, *in pen and wash*; and four others 5

295 G. Romney. Whole-length figure (Lady Hamilton), *sepia wash*

ENGRAVINGS.

296 Sappho composes an Ode to Venus, and Ariadne abandoned by Theseus, by G. S. and J. G. Facius, after A. Kauffman, a pair, *ovals*; and A Nest of Cupids, by F. Bartolozzi, *in red* 3

297 Venus, by J. Collyer, after Sir J. Reynolds; The Departure of La Fleur from Montreuil, by T. Watson, after Bunbury, *circle, in brown*; and two others 4

298 Musiciens Ambulans, after Dietricy, *proof before all letters, on india paper, modern plate*

W. HUNT.

299 An Inn on the banks of a river, $8\frac{3}{4}$ *in. by* $13\frac{1}{4}$ *in.*; and The Mole, Leatherhead, $8\frac{1}{2}$ *in. by* $10\frac{1}{4}$ *in., chalk and pencil* 2

300 Windmill with house and boat, 9 *in. by* 11 *in., black and white chalk*

301 Watford, back of houses in Water Lane, $10\frac{1}{4}$ *in. by* 12 *in., black chalk*

JOHN VARLEY.

302 Rustic Sketches, *in black and white chalks* 3

ENGRAVINGS.

303 Sir Ralph Cole, by F. Place, after Lely (*C. S.* 2), *fine, but cut close*; and Countess of Middleton (*C. S.* 8) 2

304 Portraits of William Lloyd, James Sharp, William Holder, and others, by D. Loggan 11

The Property of a Gentleman.

305 Thomas Grenville, by C. Turner, after Hoppner, *open-letter proof*; Henry Fox, by McArdell, after Liotard; and Voltaire, by Purcell, after Sen 3

306 Charles I, by Zoet, Picart, Sharp, and other engravers 14

307 William Pitt, by A. Cardon, after H. Edridge; Earl of Pembroke, by Lombart, after Vandyck; and other Portraits, by Vertue, Houbraken, etc. 14

308 Margaret Lemon, by Gaywood, after Vandyck; Edmund Anderson, by Faithorne; and other Portraits, by Hollar, Droeshout, etc. 18

309 Charles I when Duke of York, by S. Pass; Elizabeth of Bohemia, by C. Pass; Queen Elizabeth, by David; etc. 9

310 Duchess of Richmond, *first state, and second state*; Henrietta Maria; Margaret Lemon; and Countess of Arundel, all by W. Hollar 5

311 J. de Cachiopin, after Vandyck; and P. P. Rubens, after Watteau, both by Demarteau 2

312 Louis XIV and Maria Theresa on horseback, after Mignard, by J. Troyen; Louis XIV, by Bouttats; and another of Maria Theresa 3

313 Claude de Salmasia, by Suyderhoef, after Van Negre; Portrait of a Cardinal, by Pitau, after Prant, *proof*; and other foreign Portraits 15

314 Twelve Landscapes, by A. Waterloo; and eight Plates of Birds, by A. Flameng 20

315 The Twelve Months, by W. Hollar, after Velde; *from the collection of Dr. W. A. Ackermann* 12

316 Dutch Etchings, by C. Visscher, Ostade, Count de Goudt, etc. 32

317 The Virgin and Child, by R. Morghen, after Titian, *proof*; and others, by Wille, Müller, Sharp, etc. 8

318 St. John, *an early mezzotint*; A Lady at confession, by J. Smith; George II; Queen Elizabeth; and Marquis of Huntly 5

PORTRAITS FROM VANDYCK'S ICONOGRAPHY.

319 Gerard Seghers, *first and fourth states*; Henry Van Baelen, *third and fifth states*; John Ravestyn, *third and fifth states*; and Gaspar de Crayer, *sixth state*, all by P. du Pont 9

320 John Wildens, *first state*; Henry Steenwyck, *second, fourth and fifth states*; Simon de Vos, *second and fourth states*; Theodore Rombouts, *fifth state*; and P. P. Rubens, *sixth state*; all by P. du Pont 9

321 Gustavus Adolphus, *fifth state*; Francis Thomas of Savoy, *fourth state*; Palamedes, *fifth state*; Albert Miracus, *third state*; Paul Pontius, *fifth state*; and J. de Brenck; all by Paul Pontius 8

322 Marie Countess of Aremberg, *second and third states*; Emanuel Frockas, *fifth state*; Charles de Columna, *fourth state*; John Count of Nassau, *fourth and fifth states*; Alvar Basan, *fifth state*; Marie de Medici, *fifth state*; all by Pontius 9

323 Sir Kenelm Digby, by Van Voerst, *second and fifth states*; Theodore Galle, by Vorstermans, *second and fourth states*; Cornelius Schut, by Vorstermans, *second state*; and Peter Stevens, by Vorstermans, *third, fourth and sixth states* 9

324 Engelbert Taie, by C. Galle, *first state*; Honoré d'Urfé, by P. de Baillue, *second state*; Marie Claire de Croy, by Wauman's, *second state*; Michel Le Blon, by Matham; Michel Mirevelt, by W. J. Delff, *two impressions*; Antoine de Bourbon, by P. de Baillue; Artus Wolfart, by C. Galle; J. Meissens, by Galle; Count Papenheim, by Galle; A. della Faille, and P. de Vos, *two impressions* 13

325 Prince Rupert, by H. Snyers, *second state*; Lucas and Cornelius de Wael, by Hollar, *first state*; Marie de Baulemont, by Neefs; Antoine de Tassis, by Neefs, *two impressions*; J. B. Barbé, Justus Lipsius, A. van Ertvelt, A. Brouwer, S. Vranck, by Bolswert; and another 11

326 Ernest Count Mansfeld, *second state*; Christian Duke of Brunswick, *second state*; R. van Voerst, J. de Cachiopin (*two impressions*), J. Callot, W. Coberger, W. Marcquis, all by Van Voerst; Genevieve d'Urfé, and Johanna de Blois, by P. de Jode 10

327 Wolfgang Count Palatine, Deodat Delmont (*two impressions*), L. van Uden, C. de Vos, F. de Peiresc, J. de Momper (*two impressions*), C. de Mallery, all by Vorstermans; and Antoine de Triest, by De Jode 10

328 John de Montfort, *second state*; Quintin Simons, *second state*; Didor van Tulden, *third and fifth states*; Ericus Puteanus, Cornelius Polenborch (*two impressions*), A. C. de Nole, Paul Halmalius (*two impressions*), all by P. de Jode

329 A large Album of cartridge paper, *size* 36 *in. by* 23½ *in.*

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330 Medland. Views in Spain, by H. Swinburne, *in colour*; and a Copy of a Rembrandt Etching 7

331 J. Johnson. Venus Bathing, and Cupid Disarmed, after F. La Moyne 2

332 F. Jukes. Four Churches in Kent, and other Views, *aquatints* 8

333 R. Houston. Caroline Duchess of Marlborough; and A Bacchante, after Sir J. Reynolds 2

334 Norway. Views of Wild Scenery, and Journal by Edward Price, *illustrated by plates by David Lucas, half red morocco gilt*

335 D. Loggan. William Lloyd; James Sharp; William Holder; and eight others 11

RICHARD EARLOM.

336 The Inside of the Pantheon, Oxford Road; and the Exhibition of the Royal Academy, 1771, after Chas. Brandoin, *a pair* 2

S. W. REYNOLDS.

337 La Surprise, after Dubufe, *late impression*

338 Small Plates from the Works of Sir Joshua Reynolds 5

DAVID LUCAS.

339 Salisbury Cathedral, after Constable, small plate, *proof before all letters*

G. SCORODOMOFF.

340 Justice, Temperance, *proofs*, Prudence, *all in red.* And Fortitude, *proof, in black*; all after Angelica Kauffman 4

341 Lady Contemplating her Lover's Picture, *in red*, after Angelica Kauffman; and another, by Bartolozzi 2

ROBERT THEW.

342 Cupid and Bacchanals, after Angelica Kauffman, *open-letter proof, in black*; and The Mirror of Venus, by Thos. Trotter, after the same 2

CHAS. WHITE.

343 Lady and Child, *proof before letters, in red*; and Paris and Helen, *in black*, both after Kauffman 2

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344 Mrs. Sturt and Master Humphrey Sturt, after C. Read

E. J. AMOORE.

345 Three Landscapes, *in water-colours*, 11 *in. by* 8 *in.*; and Monarch of the Polar Seas, by E. T. Dawes, 10 *in. by* 14 *in., signed and dated*; *framed* 4

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348 Gainsborough Dupont. Portrait of Queen Charlotte, after T. Gainsborough, *proof*

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354 J. R. Smith. Master Crewe as Henry VIII, after Sir J. Reynolds, *cut close*

355 J. Jones. Sylvia; and Collina, after Sir J. Reynolds 2

356 T. Watson. David Garrick; and another Portrait, after Sir J. Reynolds 2

357 J. McArdell. Lady Fenhoulet; and another, after Sir J. Reynolds 2

358 J. K. Sherwin. Roxalana, after Sir J. Reynolds

359 J. R. Smith. Mrs. Montague; and Mrs. Kemble, after Sir J. Reynolds 2

360 J. McArdell. Griselda, Countess of Stanhope; Lady E. Montague; and Miss Kitty Fisher, by R. Houston; and another, after Sir J. Reynolds 4

361 J. Watson. Harry Woodward; Signor Marci; and two others 4

362 J. Watson. Cymon and Iphigenia, after Sir J. Reynolds, *tinted*

363 V. Green. Mrs. Cosway, after Maria Cosway, *printed in colours*; and Mrs. Sheridan as St. Cecilia, by W. Dickinson, after Sir J. Reynolds, *in colours* (*reprints*) 2

364 S. Cousins. Countess Grey and her Children, after Sir T. Lawrence, *cut close*; another; and two reproductions 4

Other Properties.

365 Horse Dealing, plates 1 and 2, by J. Harris, after R. Scanlan, a pair, aquatints, *in colours* 2

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367 Portrait of Dr. R. Busby, Master of Westminster School for 58 years; and Oliver Cromwell, by Faber, after Lely; five Portraits of English Kings, *in one frame*; and the Battle of the Boyne, by J. Hall, after B. West

368 John Leech. "The Noble Science"; and "Hold hard, Master George," *large plates, chromo-lithographs* 2

369 John Leech. "Don't move there! we shall clear you"; "A Capital Finish"; and "Come hup! I say—you ugly brute!" *chromo-lithographs* 3

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370 On the Yare, *water-colours*, 12¾ *in. by* 19 *in.*

PAUL MARNY.

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373 Drawings by Rowlandson. "Sweep"; and A Drunken Man 2

ETCHINGS, in Colours.

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375 Vandyck. Charles I, by J. Faber; and another, *published by Bowles & Caron* 2

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